REVIEWED! FENDER ACOUSTASONIC PLAYER TELE

GUITAR WORLD

GUITAR & BASS TRANSCRIPTIONS

ALTER BRIDGE
Open Your Eyes

OZZY OSBOURNE
No More Tears

THIN LIZZY
The Boys Are Back in Town

PRIMUS PLAY RUSH
Alex Lifeson & Primus talk *A Farewell to Kings*
Plus: Lifeson's new band, new music & more

BODY COUNT
Ice-T & Ernie C revisit their explosive '92 debut

PLUS
ZAKK WYLDE
Dissects "No More Tears"

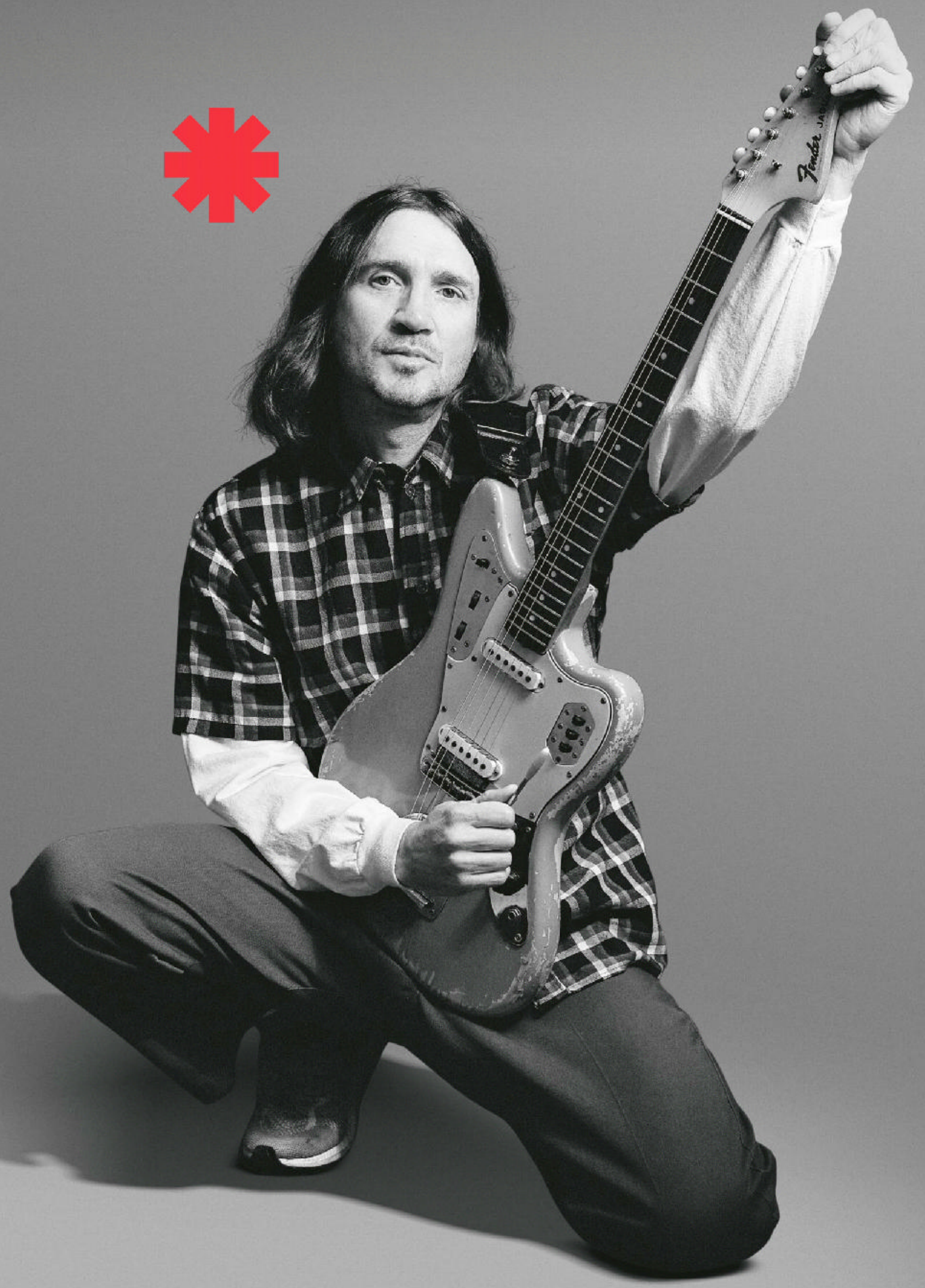
JOE BONAMASSA
Exclusive "John Henry" lesson

MIKE McCREADY

BIG WRECK

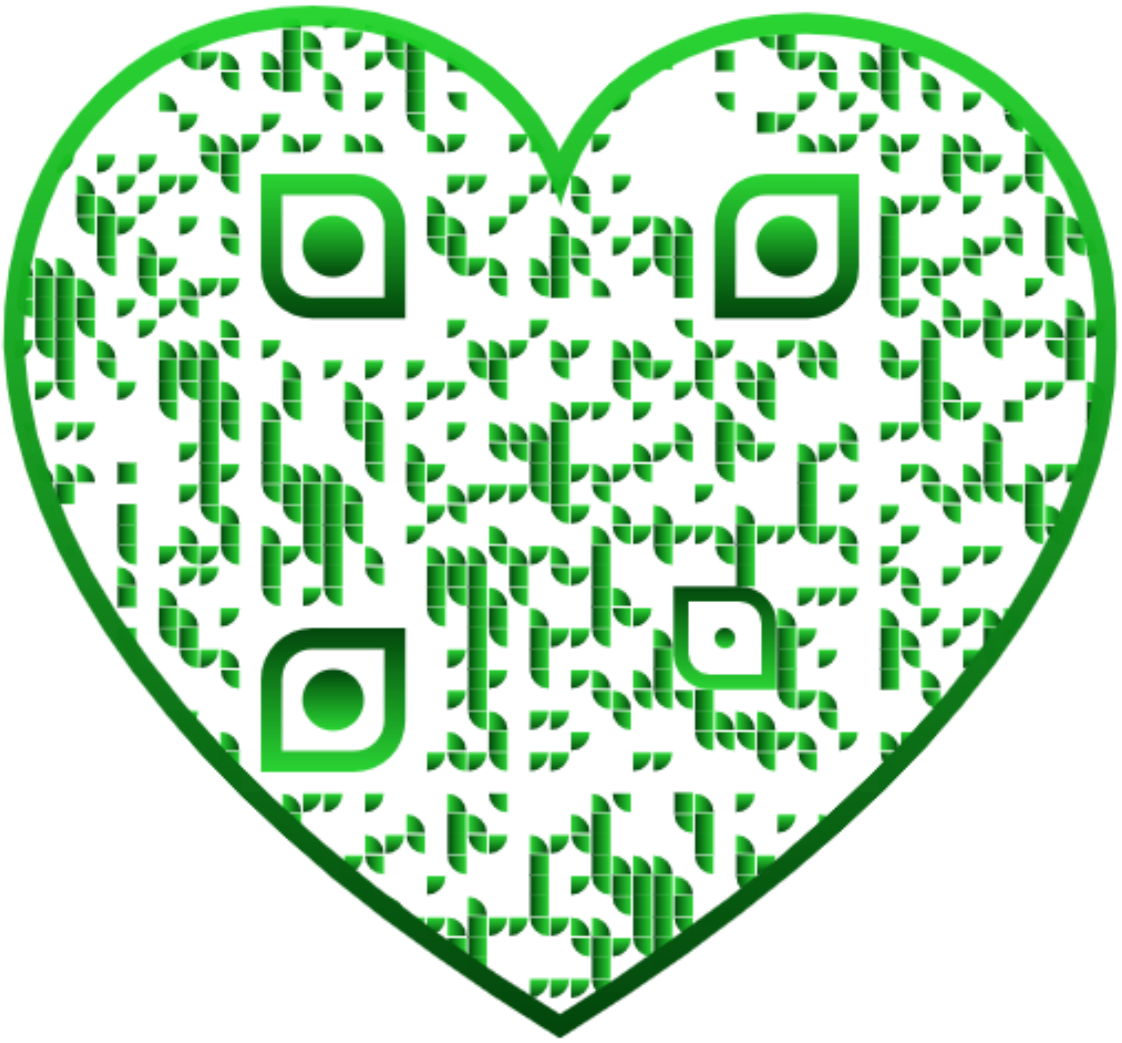
BIG THIEF

& MORE



Oh, and the only John Frusciante guitar interview worth reading, p42

FUTURE



SILVER SKY

SE

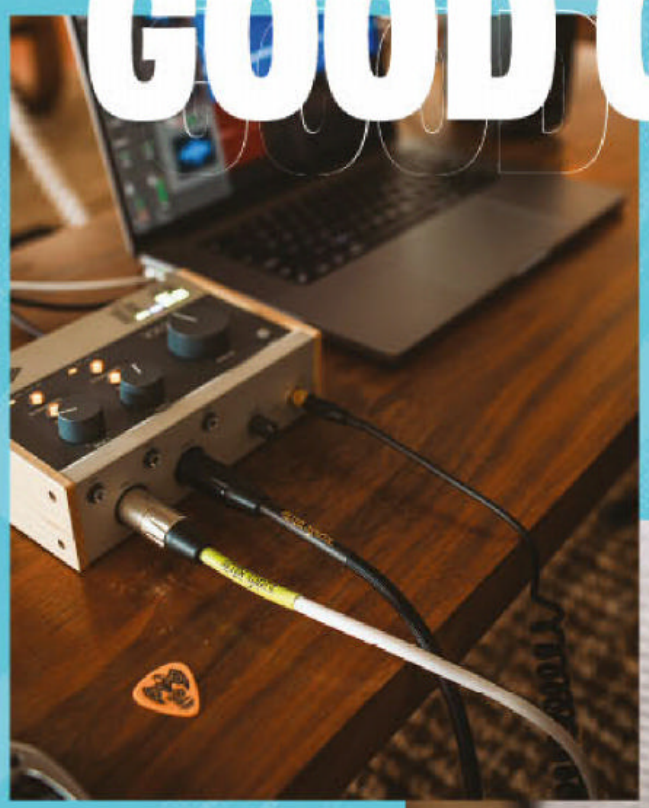
JOHN MAYER
MODEL

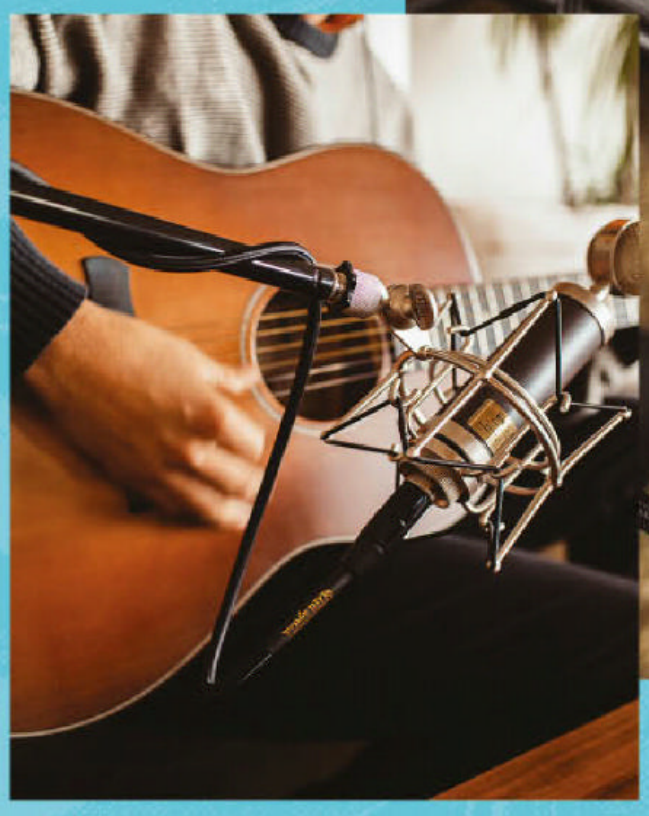
TONE FOR ALL

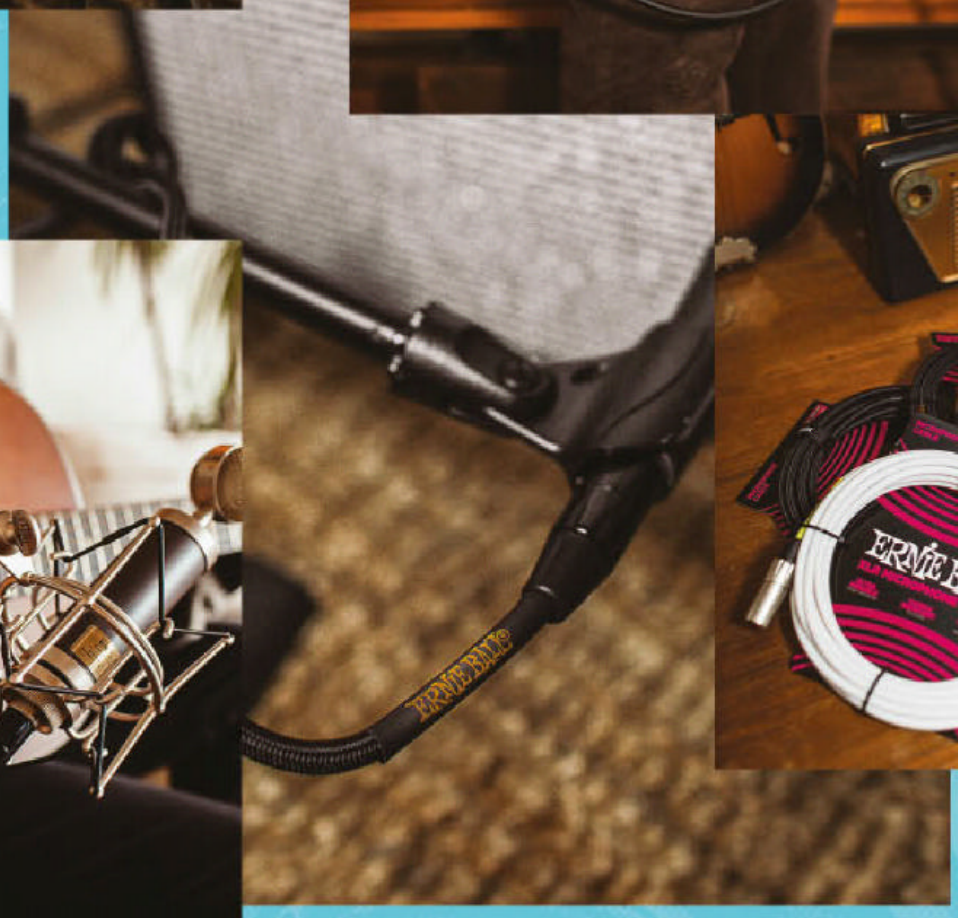
PRS PAUL REED SMITH GUITARS

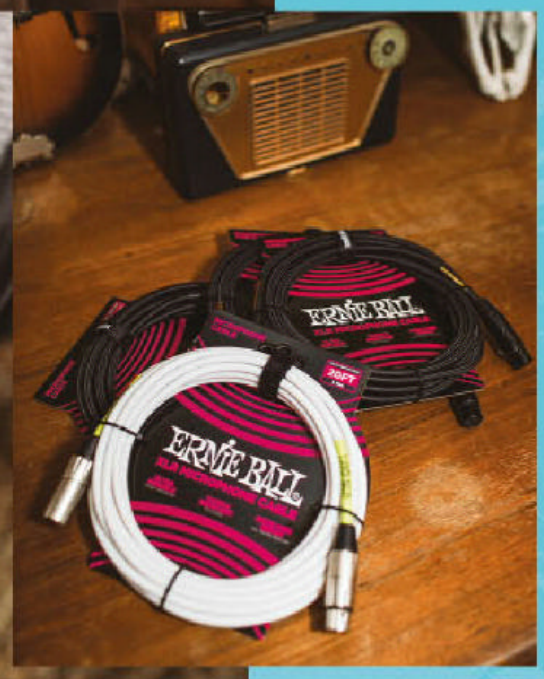
© 2022 PRS Guitars

FINALLY SOMETHING GOOD ON CABLE









ERNIE BALL®

ALL NEW MICROPHONE CABLES

5' Braided Black / 15' Braided Black / 20' Braided Black / 20' Classic White / 20' Classic Black / 25' Classic Black

GRETSCHGUITARS.COM

©2022 Fender Musical Instruments Corporation. All Rights Reserved. ELECTROMATIC® JET™ and BROADTRON™ are trademarks of Fred W. Gretsch Enterprises, Ltd. and used herein under license.

ELECTROMATIC COLLECTION

PURE POWER. PLUGGED IN.

The Gretsch Electromatic® Jet BT

Electromatic Jet BT Models are the perfect real, pure, and powerful Gretsch Instruments. Featuring All-New Black Top Broad'Tron™ pickups and a chambered mahogany body, they're your next-step Gretsch: bold, dynamic, and articulate. Now available in dazzling Midnight Sapphire, Jade Grey Metallic, and Bristol Fog finishes.

GRETSCH

Tackle Any

CRUNCHY!

THEY ALL SOUND GREAT

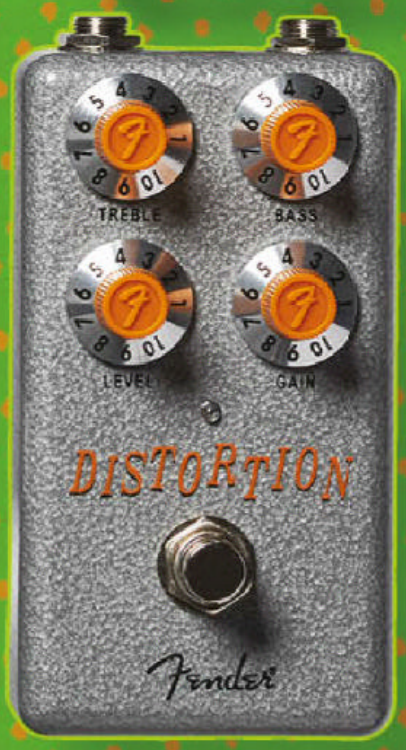
Fender

HAMMERTONE™

A new line of must-have effects!

SICK TONE!

Tone!



Check out Tobee Paik + MAMA in Fender's all-new pedal show "How Does It Feel?"

©2022 FMIC. All Rights Reserved. FENDER (standard and stylized) are trademarks of FMIC and/or its affiliates, registered in the U.S. and other countries. HAMMERTONE is a trademark of FMIC and/or its affiliates.

SPACE-AGE COLORWAYS.

SUP
MAS
SQU

OTHERWORLDLY SHAPE.

UNDERSTATED.

Fender

PLAYER PLUS

METEORA

HH IN SILVERBURST &
ACTIVE BASS IN OPAL SPARK

FENDER (standard and in stylized form), METEORA, and the distinctive headstock shapes commonly found on the FENDER® instruments are trademarks of Fender Musical Instruments Corporation and/or its affiliates, registered in the U.S. and other countries.

CONTENTS

VOL. 43 | NO. 6 | JUNE 2022

FEATURING

28 MULTI-EFFECTS MADNESS

Guitar World's editors present eight of their favorite recent-vintage multi-effect floor units

32 RUSH'S ALEX LIFESON AND PRIMUS

As Primus prepare to set off on a tour that pays tribute to Rush's *A Farewell to Kings*, they check in with *GW* and — of course — Rush's Alex Lifeson

38 ALEX LIFESON'S NEW BAND

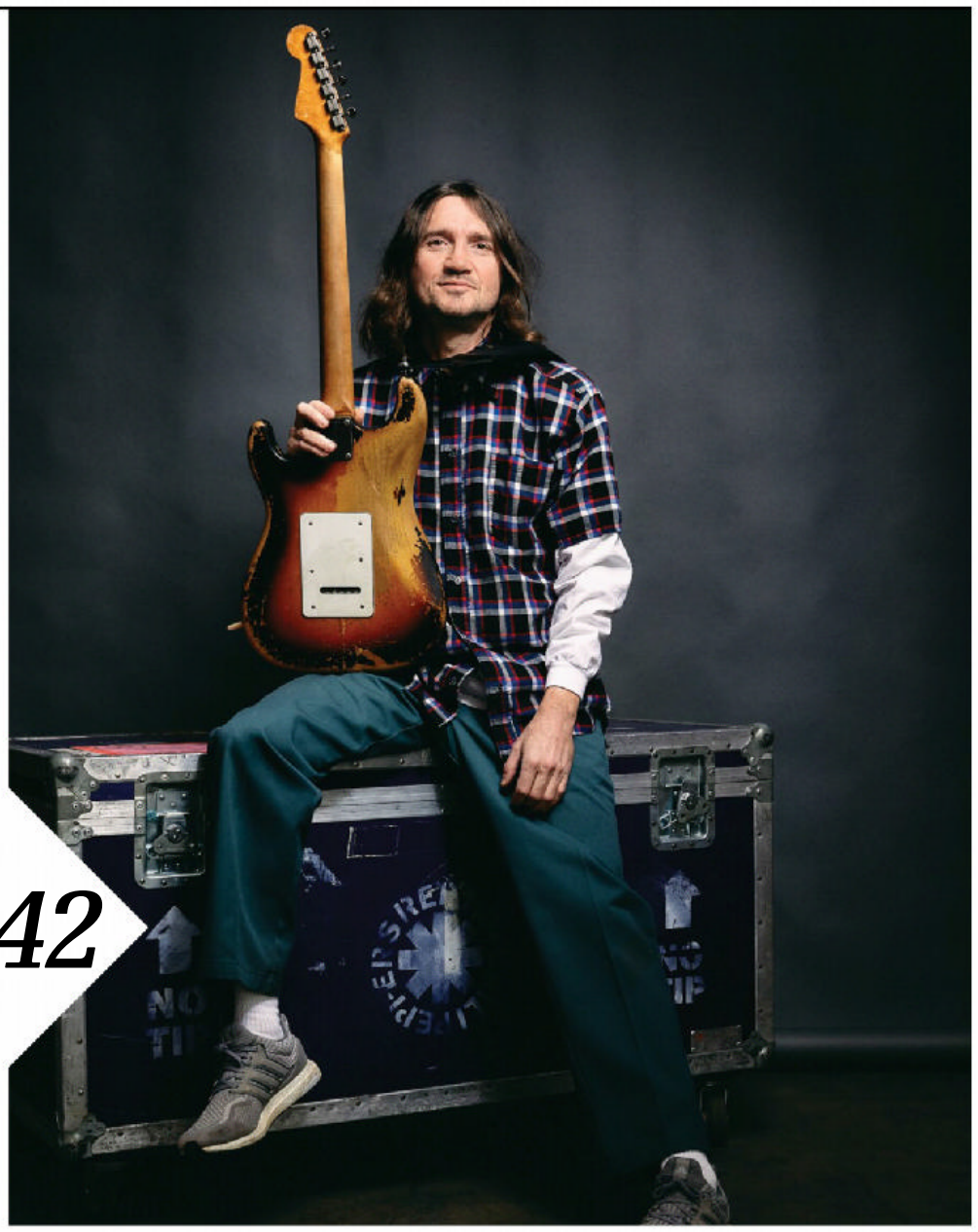
"I feel like I've explored the whole area of soloing," says the Rush legend, whose sleek, song-servicing playing can be heard on the debut album by his new project, Envy of None

42 JOHN FRUSCIANTE UNLIMITED

The Red Hot Chili Peppers' John Frusciante — the *Guitar World* interview — and a whole lot more!

56 BODY COUNT COUNT TO 30

Thirty years later, Body Count's Ice-T and Ernie C look back on the making of — and unexpected reaction to — their polarizing self-titled 1992 debut album



TRANSCRIBED

"Open Your Eyes"
by Alter Bridge
PAGE 78

"No More Tears"
by Ozzy Osbourne
PAGE 88

"The Boys Are Back in Town"
by Thin Lizzy
PAGE 96

DEPARTMENTS

14 SOUNDING BOARD/DEFENDERS

17 TUNE-UPS

We check in with **Big Wreck's Ian Thornley,** plus **Pattern-Seeking Animals**; **Pearl Jam's Mike McCready** and his Y2K-era band, **the Rockfords**; **Big Thief**; **Sylvaine**; the reunited **Arc Angels** (and other news items) — and our very own **Andy Aledort,** who just released a double album (and got interviewed by fellow *GW* columnist **Andy Timmons** as a result)

65 SOUNDCHECK

65. Fender Acoustasonic Player Telecaster
67. Strymon Zelzah
68. Line 6 DL4 MkII
69. SviSound CockedZoid

72 COLUMNS

72. In Deep
by Andy Aledort
73. Tales from Nerdville
by Joe Bonamassa (who shows you how to play "The Ballad of John Henry")
74. Melodic Muse
by Andy Timmons
75. Blues Truth
by Kirk Fletcher (who expertly shifts into **Otis Rush** mode)

87 PERFORMANCE NOTES

Zakk Wylde disects "No More Tears"

110 POWER TOOLS

Oh, the places the EHX Big Muff Pi has been... Check out the first installment of Chris Gill's new back-page column!

JONATHAN WEINER

COVER PHOTO: JONATHAN WEINER / JWEINERPHOTOGRAPHY.COM

ENYA MUSIC
INTRODUCING THE ENYA
NEXG
SMART AUDIO GUITAR
The world's first smart audio instrument that combines a guitar, Bluetooth speaker, sound card, and onboard effects into one.
Learn more at www.enya-music.com

WOODSHED

VOL. 43 | NO. 6 | JUNE 2022

A FRUSC NEW TAKE

I DON'T KNOW if I can say this about everyone, but — thinking back to all the John Frusciante interviews I've read in *GW* over the decades, I've noticed that he always seems to come up with inspiring little pearls of wisdom and inspiration. But the thing is, he says them in a way that implies he didn't actually try to "come up" with anything. A lot like his totally natural rhythm playing and inspired soloing, the thoughts are just "there."

In our latest interview, which starts on page 42 (according to this month's understated cover), I'm drawn to this one:

"I got to such a point of unhappiness that I said, 'I'm just going to throw away all these things I'm trying to do. I'm going to stop trying to grab people's attention. I'm going to take my ego out of it entirely.' I decided I was just going to use my guitar to try to support the other people in my band. So I simplified what I was doing. And at the same time, I was also putting a hundred times the amount of personal expression and soul into it than I had before."

It reminds me of Picasso's stylistic evolution — how a painter who created highly detailed works "in the style of his time" was able to strip it all away, simplify it and, in the process, invent a bold new style. Maybe Frusciante's a cubist!

And then there's one of my favorite Frusciante quotes of all time, from the April 2009 issue; the last line gets me every time:

"I try not to put pressure on myself and the instrument. I don't walk up to a guitar and think I'm going to play something brilliant. I practice so much and study so much... eventually, ideas happen. Take hip-hop, for example: they take little bits of music and put them together and slice 'em up and re-organize them, and there you go — there's your ideas. Remember, there's an endless supply of creativity in the universe; it's never going to run out. Explore the possibilities and don't make too much of an agenda about blowing people away."

AND WHILE I'M AT IT: Allow me to draw your attention to Chris Gill's new back-page column, Power Tools. Grab your circular saws and rotary hammers and meet me on page 110!

DAMIAN FANELLI
Editor-in-Chief

We are committed to only using magazine paper that is derived from responsibly managed, certified forestry and chlorine-free manufacture. The paper in this magazine was sourced and produced from sustainable managed forests, conforming to strict environmental and socioeconomic standards. The manufacturing paper mill holds full FSC (Forest Stewardship Council) certification and accreditation
All contents ©2022 Future Publishing Limited or published under license. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.
If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a license to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

GUITAR WORLD (ISSN 1045-6295) is published 13 times a year, monthly plus Holiday issue following December issue, by Future US, INC., 135 West 41st Street, 7th Floor, New York, NY 10036. Phone: 212.378.0400. Fax: 917.281.4704. Web Site: www.futureplc.com. Periodicals postage paid at New York, NY, and additional mailing offices. Newsstand distribution is handled by CMG. Subscriptions: One-year basic rate (12 issues) US: $17.95. Canada: US$42.95. Foreign: US$42.95. Canadian and foreign orders must be prepaid. Canadian price includes postage and GST #R128220688. PMA #40612608. Subscriptions do not include newsstand specials. POSTMASTER: Send change of address to Guitar World, P.O. Box 2024, Langhorne, PA 19047-9957. Ride-along enclosure in the following edition(s): None, Standard enclosure: None. Returns: Pitney Bowes, P.O. Box 25542, London, ON N6C 6B2, Canada. Entire contents copyright 2022, Future PLC. All rights reserved. Reproduction in whole or in part is prohibited. Future PLC is not affiliated with the companies or products covered in Guitar World. Reproduction on the Internet of the articles and pictures in this magazine is illegal without the prior written consent of Guitar World. Products named in the pages of Guitar World are trademarks of their respective companies. PRODUCED IN THE UNITED STATES OF AMERICA.
SUBSCRIBER CUSTOMER SERVICE: Guitar World Magazine Customer Care, P.O. Box 2024, Langhorne, PA 19047-9957. Email help@magazinesdirect.com. **BACK ISSUES:** www.magazinesdirect.com **REPRINTS:** Future PLC, 135 West 41st Street, 7th Floor, New York, NY 10036.

GUITAR WORLD

EDITORIAL
EDITOR-IN-CHIEF Damian Fanelli
(damian.fanelli@futurenet.com)
SENIOR MUSIC EDITOR Jimmy Brown
TECH EDITOR Paul Riario
ASSOCIATE EDITORS Andy Aledort, Chris Gill
PRODUCTION EDITOR Jem Roberts
MUSIC TRANSCRIPTIONIST AND ENGRAVER Jeff Perrin
CONTRIBUTING WRITERS Gregory Adams, Brad Angle, Jim Beaugez, Richard Bienstock, Joe Bonamassa, Joe Bosso, Nick Bowcott, Kirk Fletcher, Jamie Hunt, Mark McStea, Joshua Miller, Damon Orion, Amit Sharma, Andy Timmons

ART
SENIOR DESIGN DIRECTOR Mixie von Bormann
IMAGE MANIPULATION MANAGER Gary Stuckey

PHOTOGRAPHY
CONTRIBUTORS Future, Getty Images and other individually credited photographers, public relations firms and agencies.
All copyrights and trademarks are recognized and respected.

VIDEO
VIDEO EDITOR Alan Chaput

ONLINE
DIGITAL EDITOR-IN-CHIEF Michael Astley-Brown
DIGITAL ASSOCIATE EDITOR Jackson Maxwell

CIRCULATION
HEAD OF NEWSTRADE Tim Mathers

PRODUCTION
HEAD OF PRODUCTION Mark Constance
SENIOR AD PRODUCTION MANAGER Jo Crosby
DIGITAL EDITIONS CONTROLLER Jason Hudson
PRODUCTION MANAGER Vivienne Turner

ADVERTISING
DIRECTOR OF U.S. MUSIC SALES Jonathan Brudner
845-678-3064, jonathan.brudner@futurenet.com
ADVERTISING DIRECTOR Jason Perl
646-723-5419, jason.perl@futurenet.com
ADVERTISING DIRECTOR Robert Dye
732-241-7437, robert.dye@futurenet.com

CONSUMER MARKETING
ASSOCIATE DIRECTOR OF AUDIENCE DEVELOPMENT Sheri Taubes

MANAGEMENT
MANAGING DIRECTOR, MUSIC Stuart Williams
GROUP EDITOR-IN-CHIEF Scott Rowley
HEAD OF DESIGN (MUSIC) Brad Merrett

SUBSCRIBER CUSTOMER SERVICE
Guitar World Magazine Customer Care, P.O. Box 2029, Langhorne, PA 19047-9957, 1-800-456-6441
EMAIL: help@magazinesdirect.com, help@mymagazine.co.uk (renewals)
SUBSCRIPTION DELAYS: We rely on various delivery companies to get your magazine to you, many of whom continue to be impacted by Covid. We kindly ask that you allow up to seven days before contacting us — at help@magazinesdirect.com — about a late delivery.
SINGLE-ISSUE SALES: www.magazinesdirect.com/guitarworld

PRINTER Fry Communications

LICENSING Guitar World is available for licensing and syndication. To find out more, contact us at licensing@futurenet.com or view our available content at www.futurecontenthub.com.
HEAD OF PRINT LICENSING Rachel Shaw

GUITAR WORLD EDITORIAL/ADVERTISING OFFICES
347 W. 36th St., 17th Floor/Penthouse, New York, NY 10018

FUTURE US, INC.
135 W. 41st St., 7th Floor, New York, NY 10036, www.futureplc.com

©2022 Future PLC. All rights reserved. No part of this magazine may be used or reproduced without the written permission of Future PLC.

FUTURE
Connectors. Creators. Experience Makers.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR) www.futureplc.com

Chief executive Zillah Byng-Thorne
Non-executive chairman Richard Huntingford
Chief financial officer Penny Ladkin-Brand
Tel +44 (0)1225 442 244

NOW PICTURE
– YOURSELF –

SAVING MONEY

GEICO® | MOTORCYCLE

GEICO.COM/CYCLE • 1-800-442-9253 • LOCAL OFFICE

GREAT LOW RATES | MULTI-VEHICLE DISCOUNT | SPECIALIZED AGENTS

Some discounts, coverages, payment plans, and features are not available in all states, in all GEICO companies, or in all situations. Boat and PWC coverages are underwritten by GEICO Marine Insurance Company. In the state of CA, program provided through Boat Association Insurance Services, license #0H87086. Motorcycle and ATV coverages are underwritten by GEICO Indemnity Company. Customer satisfaction based on an independent study conducted by Alan Newman Research, 2020. GEICO is a registered service mark of Government Employees Insurance Company, Washington, DC 20076; a Berkshire Hathaway Inc. subsidiary. © 2022 GEICO 2I_731772673

SOUNDING BOARD

Got something you want to say? **EMAIL US AT:** GWSoundingBoard@futurenet.com

These Animals are too wild

Just got the April edition. The features with Slash and Glenn Tipton were great. However, I was disappointed to see an Animals As Leaders tune in the tab section. Tosin Abasi is amazing, as are the other members of the band. Their music is truly incredible. That being said, there is no way I could even attempt to play this song. eight-string guitars? Altered tuning? Give me a break. How many subscribers can play this? I appreciate the technique and composition, but that's as far as I can go. Please keep in mind that we all aren't virtuosos when you choose your songs.

— Bruce Bowling

Master of transcriptions

I try not to look at those emails that provide a sneak peak of the contents of upcoming issues (I like the thrill of the "*GW* delivery day dopamine hit" in my mailbox). But I inadvertently opened the April 2022 preview email just now and I couldn't look away. And what did I find: "Master of Puppets" transcribed. I was just about to buy the January 2006 *GW* for this transcription (although I'll probably still buy it for the insights from Mr. Kirk Hammett). I'm not a Metallica fan, but damn, that song. I'm more of a punk-rock guy, and I have to say, on behalf of what I'm sure is a minority of your readers, thanks for the features on the guitarists of Dead Kennedys and Bad Religion... in 2022! Your publication is an important one, keep bringing the good stuff.

— Matthew G., Denver

The "British blues" blues

As a person who was treated badly by some of my British camp counselors in the Eighties, I'd really appreciate it if you would stop covering British blues so much and start covering American blues-based players more often. The North Mississippi Allstars' Luther Dickinson, Molly Hatchet's Bobby Ingram, Ry Cooder, the Outlaws' Steve Grisham and Dale Oliver, Tedeschi Trucks Band's Susan Tedeschi and Derek Trucks, Gov't Mule's Warren Haynes, Cedric Burnside and Dennis Jones can blow any Brit blues guy off the planet without even trying. Please consider this before doing another article on Clapton, Beck or Page.

— Adam Kaplan

A musical journey to Nazareth

As an old-timer in my 60s, I really enjoy all of your articles. While recently searching for music to listen to while working in my home office, I've revisited all of Nazareth's releases. These guys really put out a lot of great albums since the time of Deep Purple's *Machine Head*. Three albums per two years in the Seventies. Great guitar players like Manny Charlton, Pete Agnew, Zal Cleminson, Billy Rankin and Jimmy Murrison. Listening to their albums, you can detect the various music fashions commensurate with the recording dates. If you are looking for a good classic rock guitar story, I would suggest them. Aloha!

— kinghorn

Nothing to be blue about

Here's a photo of my new "Bluenote Archtop," one of my small cubic capacity, fully hollow, slimline archtops. The body is hewn from solid korina with a mahogany neck and birdseye fretboard. [*It's*] my first effort with the famous [*Lollar*] Charlie Christian pickup.

— Murray Kuun, murraykuun.com

Frank Zappa is out to get you!

Frank Zappa is possibly my favorite guitarist (although Gina Gleason of Baroness is right there, too) just from his guitar soloing on "Out to Get You" from Grand Funk Railroad's 1976 album *Good Singin', Good Playin'*. The March 2022 article about Zappa had some amusing quotes: "So therefore, in order to really play guitar, you've got to hire a band, and that becomes cumbersome. And I guess nobody's going to want to audition just to be in Frank's backup band, just so Frank can play guitar." I think there is some good singin' and good playin' on that Grand Funk album (which Zappa produced), but on "Out to Get You," the band is especially inspired, and Zappa's soloing is "something transcendent, something out."

— Peter Egley Jr.

Chet Atkins — caught in the act

For people who play guitar and know about sweep picking, here's one for you. I remember listening many years ago to the instrumental "Snowbird" by Chet Atkins and thinking, Is he sweep picking? I remember even mentioning to one of my guitarist friends about Chet sweep picking. I think he just kind of laughed. I think a lot of guitarists believe Yngwie Malmsteen or Frank Gambale was the first to sweep pick in the early Eighties. They definitely popularized it! But listen to "Snowbird" and you'll hear that Chet was doing it over a decade earlier!

— Yancy Rose

Ode to *GW*'s song transcriber

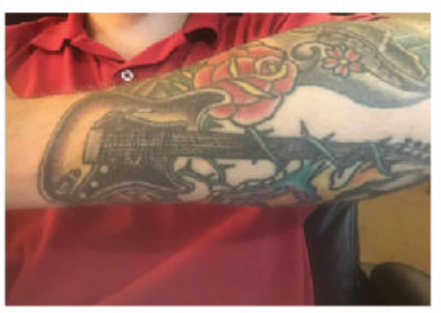
It's been said that dogs have
whistles that only he can hear.
He may have suggested that the
sound of silence could
"Use more vibrato."
He's been known to tell when
hummingbirds were flapping
off beat.
TSA has called for his help
to listen for the presence
of illicit drugs.
He's been known to have
conversations with Orion's Belt.
It's been said that his parents
were dolphins and he was
raised by bats.
It's been said that he
can hear your dreams.
Ladies and gentlemen,
I give you: Jeff Perrin.
Thanks for all the
transcriptions, Jeff!

— Guy Nerad

Ink Spot

Here's my favorite ax, the SRV Strat.

— Alex Collevecchio



SEND LETTERS TO: Sounding Board, ***Guitar World/Future***, 347 W. 36th St., Suite 1700, New York, NY 10018 or GWSoundingBoard@futurenet.com.
All subscription queries must be emailed to guitarworldmag@icnfull.com. Please do not email the Sounding Board with subscription matters.

STAY CONNECTED WITH GUITAR WORLD **ON**

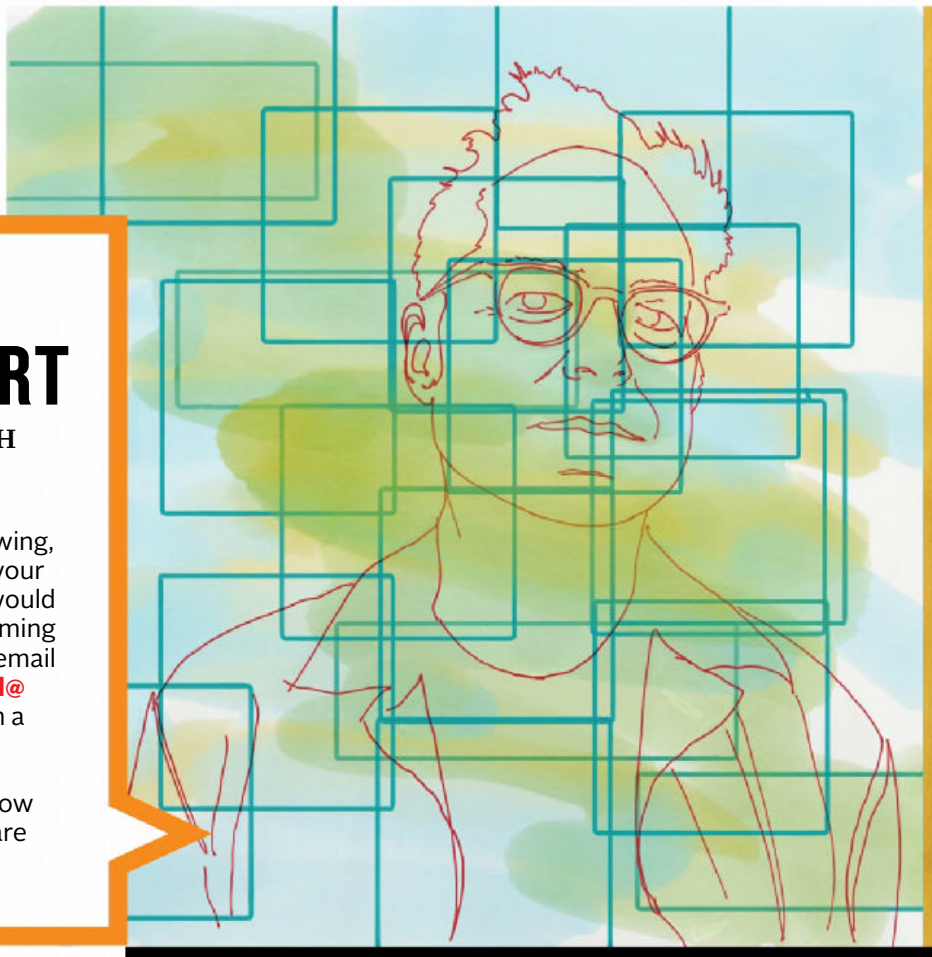
AND GET THE LATEST GUITAR NEWS, INSIDER UPDATES, STAFF REPORTS AND MORE!

READER ART

OF THE MONTH

If you've created a drawing, painting or sketch of your favorite guitarist and would like to see it in an upcoming issue of *Guitar World*, email **GWSoundingBoard@futurenet.com** with a scan of the image!

Also, please let us know if you'd like us to share it on Instagram!

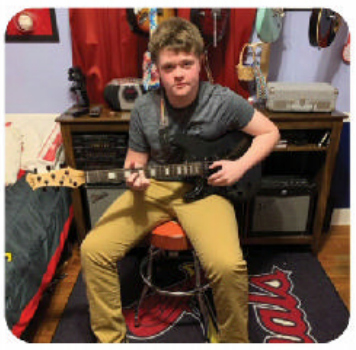


BILL FRISELL BY CHRISTOPHER JONES

Here's "Jake Crayola," a Greta Van Fleet parody. I'm an elementary art teacher, and I used this drawing as an example for my students about how music and art are similar. —Melvin Makes

GRETA VAN FLEET (PARODY) BY MELVIN MAKES

DEFENDERS *of the Faith*



Jimmy Nolan Jenkins II

AGE: 13
LOCATION: Owensville, MO
GUITARS: Nolan Guitars black Strat (hand-built by me), Gio Series Ibanez, Squier Strat, Fender Classic acoustic, Ibanez acoustic
SONGS I'VE BEEN PLAYING: Pink Floyd "Wish You Were Here," AC/DC "Thunderstruck," Nirvana "Smells Like Teen Spirit," Johnny Cash "Folsom Prison Blues," Ozzy Osbourne "Mama, I'm Coming Home"
GEAR I WANT MOST: Gibson SG Standard '61, Fender Acoustasonic Telecaster, Keeley Dark Side Workstation pedal

Jim Crye

AGE: 48
LOCATION: Dallas/Fort Worth, TX
GUITARS: Gibson Les Paul, Washburn Dime, BC Rich ST3, Dean V's
SONGS I'VE BEEN PLAYING: Jerry Reed "The Claw," Pantera "The Great Southern Trendkill," George Lynch/Dokken "Mr. Scary"
GEAR I WANT MOST: Eighties San Dimas Strat-head Charvel

Timothy Matty

AGE: 47
LOCATION: Oakhurst, NJ
GUITARS: B.C. Rich Warlock, Ibanez Ergodyne bass, several homemade guitars
SONGS I'VE BEEN PLAYING: Alan Parsons Project "Games People Play," Helloween "I'm Alive," the Doobie Brothers "Long Train Runnin'"
GEAR I WANT MOST: Jake E. Lee signature Charvel

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to **GWSoundingBoard@futurenet.com**. And pray!

Sweetwater

Music Instruments & Pro Audio

Buying with Confidence Has Never Been Easier

With Sweetwater's Guitar Gallery, it's easy to find the exact instrument to make your music sing. Search by over 15 parameters to compare thousands of our professionally inspected, two-year-warranted models. Scrutinize multiple high-resolution photos of every individual guitar in our temperature- and humidity-controlled environment. Once you decide, add in-house, factory-certified customizations to almost any aspect before we carefully repack and ship it to you in ready-to-play condition. Your fingers will love you!

Shop now at Sweetwater.com/GuitarGallery
or call your Sweetwater Sales Engineer at (800) 222-4700.

Reverend
Greg Koch Gristle 90
Solidbody Electric Guitar
– Venetian Gold

Gibson
Les Paul Classic
Electric Guitar
– Smokehouse Burst

★ Only at Sweetwater ★★★

ESP
E-II Horizon NT-II
Electric Guitar
– See-Thru-Black Cherry Sunburst

DEDICATED SALES ENGINEER
Helping you buy music gear with confidence

FAST, FREE SHIPPING
Even on the small stuff

FREE TECH SUPPORT
Got a question? We're here to help

FREE 2-YEAR WARRANTY*
Total Confidence Coverage™ Warranty

*Please note: Restrictions may apply. Please visit Sweetwater.com/warranty for complete details.

TUNE-UPS

PAUL PIGAT 18 | BIG THIEF 20 | PATTERN-SEEKING ANIMALS 22 | SYLVAINE 23 | 24 ANDY ALEDORT | MIKE McCREADY 26

Big Wreck's Ian Thornley with his upcoming Suhr signature Classic T prototype

Big Wreck, Version 7.1

IAN THORNLEY TALKS *7.1*, THE FIRST OF A TRIO OF NEW EPs, PLUS SUHR GEAR, THE BAND'S NEW RHYTHM GUITARIST AND THE CONSTANT STRUGGLE TO KEEP STUFF SIMPLE

By Gregory Adams

"IF I'M GOING for a real fuzzed-out, messed-up sound and it just sounds like we've used it before, it's like, 'Okay, we have to trip this up somehow.'"

This is Big Wreck singer-guitarist Ian Thornley digging into the tones behind *7.1*, the first of three new EP's from the long-running, Toronto-based hard rock troupe. While, certainly, the five-song collection homes in on Big Wreck's familiar bedrock — think mammoth, Zep-sized riff-play and vocalist Thornley's room-rattling tenor — the guitarist nevertheless brought new color to the canvas this time around. Mid-way through recording, for instance, Suhr sent Thornley their Hombre combo amp, which was a revelation. After dialing into the bright, biting tones of the vintage-style brownface, he and co-producer Eric Ratz (Billy Talent, Danko Jones) were so impressed that they ended up re-recording a good chunk of his sections with the amp.

Fittingly, Big Wreck bring a towering presence to much of *7.1*. "High on the Hog" is a brawny crunge built around high-gain chord chunking and a seismic roll of bluesy, lightning-fingered Page-isms ("I don't think we're hiding anything there," Thornley jokes of the inspiration). The lush and anthemic "Fields," meanwhile, is a multi-layered crush of acoustics and electrics working a DADGAD tuning — dropped

COREY KELLY IMAGES

down a half-step — but it also integrates the prominent chime of a cigar box guitar from Matty Baratto, as well as esoteric synth styling and oodles of intertwining vocal melodies. Despite the maximalist presentation, Thornley suggests even more got pulled from the final mix.

"There's a lot of shit in there, which is something I tend to do... it's a habit I'm trying to break," he says, quickly adding of his relationship with co-producer Ratz, "His main role when we're in the studio — aside from getting killer sound — is to know when to take the painting away from the kid. Like, I'll just keep going sometimes."

Big Wreck — which also features guitarist Chris Cadell, bassist Dave McMillan and drummer Sekou Lumumba — are flexing a different kind of restraint with the staggered release schedule of the three EPs, the latter two arriving sometime in 2022. Originally, they'd cut 15 songs for a full-length release, but Thornley thought splitting the songs up would be a unique experiment for the group.

Sadly, Big Wreck's co-founding guitarist Brian Doherty passed away in 2019 after a battle with cancer, just before the band issued their last album, *But for the Sun*. His presence, however, looms large on *7.1*. Doherty and Thornley had founded Big Wreck in the Nineties while both were attending the Berklee College of Music, Thornley fondly recalling the late nights in their dorm talking about music and "things you dream about when you're starting a band." Tapping into that spirit, the chromatic acoustic motif in the intro to *7.1*'s "Bombs Away" actually dates back to the band's early days. Thornley had long-forgotten about the riff until Doherty brought it up in soundcheck about five years ago.

"I tried to finish it for our first album [*1997's* In Loving Memory Of...], but it just never went anywhere for me; I could never find the right chorus," Thornley recalls, adding of the fateful reintroduction, "[*Brian*] just pulled that riff out of his back pocket and looked at me with a knowing smile, like 'Remember this?'"

Despite having his memory jogged, the riff still hung in limbo for another few years. Eventually, Thornley cooked up a lane-changing, trem-picked metal finale, which in turn was reversed engineered by the songwriter to make up the tune's gloom-glazed main riff. The song also finds Thornley searing through his fretboard with a series of shreddy runs. Altogether, it makes "Bombs Away" one of Big Wreck's heaviest moments to date, though Thornley hints that the upcoming EPs cross-pollinate crushed grooves with mud-flingin' slide work.

Big Wreck's co-founding guitarist Brian Doherty passed away in 2019 after a battle with cancer — but his presence is felt on *7.1*

"I've always wanted to marry that kind of heaviness with a slide — swamp metal, I was going to call it," he says, "that kind of thump, [*but*] with a slide."

The EP sessions were also the first to feature new rhythm guitarist Chris Cadell. Following Doherty's health-related exit from the group, Big Wreck attempted to forge forward as a three-piece, Thornley noting that McMillan tried to fill out the live sound "Doug Pinnick-style" by coursing his four-string through both bass and guitar rigs. Eventually, they realized they needed another player, and the only person they wanted was Cadell.

"Any of the trickier stuff I throw at him, he's just got it; he's got great hands and great ears," Thornley says of his bandmate. "He plays with [*Canadian guitarist*] Colin James — a lot of bluesier, rootsier stuff — [*but*] I didn't think of that aspect, because that wasn't the predominant concern. I just wanted somebody that was going to be the right fit on a personal level."

Another perfect fit for Thornley is his longtime partnership with Suhr Guitars. In addition to the aforementioned Hombre, the EP sessions also had Big Wreck cranking the company's PT100 head, their Brit-styled SL67, and the hot-rodded drive of the company's Hedgehog head, the latter a live favorite of Thornley's. Naturally, he also hoisted his two sig-model guitars for the company — the Strat-shaped Classic S, an alder body/roasted maple neck hybrid, and its offset counterpart, the JM.

While doled out in bite-sized portions, Big Wreck bring plenty of bombast to their EP series. Still, Thornley is having a blast defying even his own expectations by learning how to hold back.

"There's one song that's on *7.3* called 'Haunted' where I set up this enormous outro. It's in 6/8, and it's harmonically pretty simple, but it builds and it builds, and you're waiting for this epic Ian-does-David-Gilmour thing to happen — and then," he says with a chuckle, "it just doesn't."

In other words, the painting was pulled away in the nick of time.

WHAT'S ON MY PLAYLIST

ADAM PW SMITH

PAUL PIGAT
OF COUSIN HARLEY

1

"Stella Bella Strada"
Kevin Breit

Blues, quirky, rock, polka! It's really hard to describe what Kevin does, but it's crazy and awesome. Think Jeff Beck meets Thelonious Monk and Enio Morricone. He's the guitar player you should know about.

2

"Butter Top"
Junior Watson

Blues, jump, swing. Junior swings harder than anyone without overplaying, and he does it all with a sense of humor. If you dig swingin' blues, you need to check him out!

3

"Emily"
The Hot Club of Cowtown

Western swing. Whit Smith truly knows all the chords! This is an oldie from one of their first recordings. Man, the way he moves through chord voicings is truly ridiculous — and he's got a great voice to boot!

4

"Nocturne"
Julian Lage

Jazz, rock, blues. Originally a Coleman Hawkins tune, Julian makes it his own (as he does with everything). Although he's not playing a Tele as much anymore, this tune really shows what a couple pieces of wood, some wire and strings can do.

5

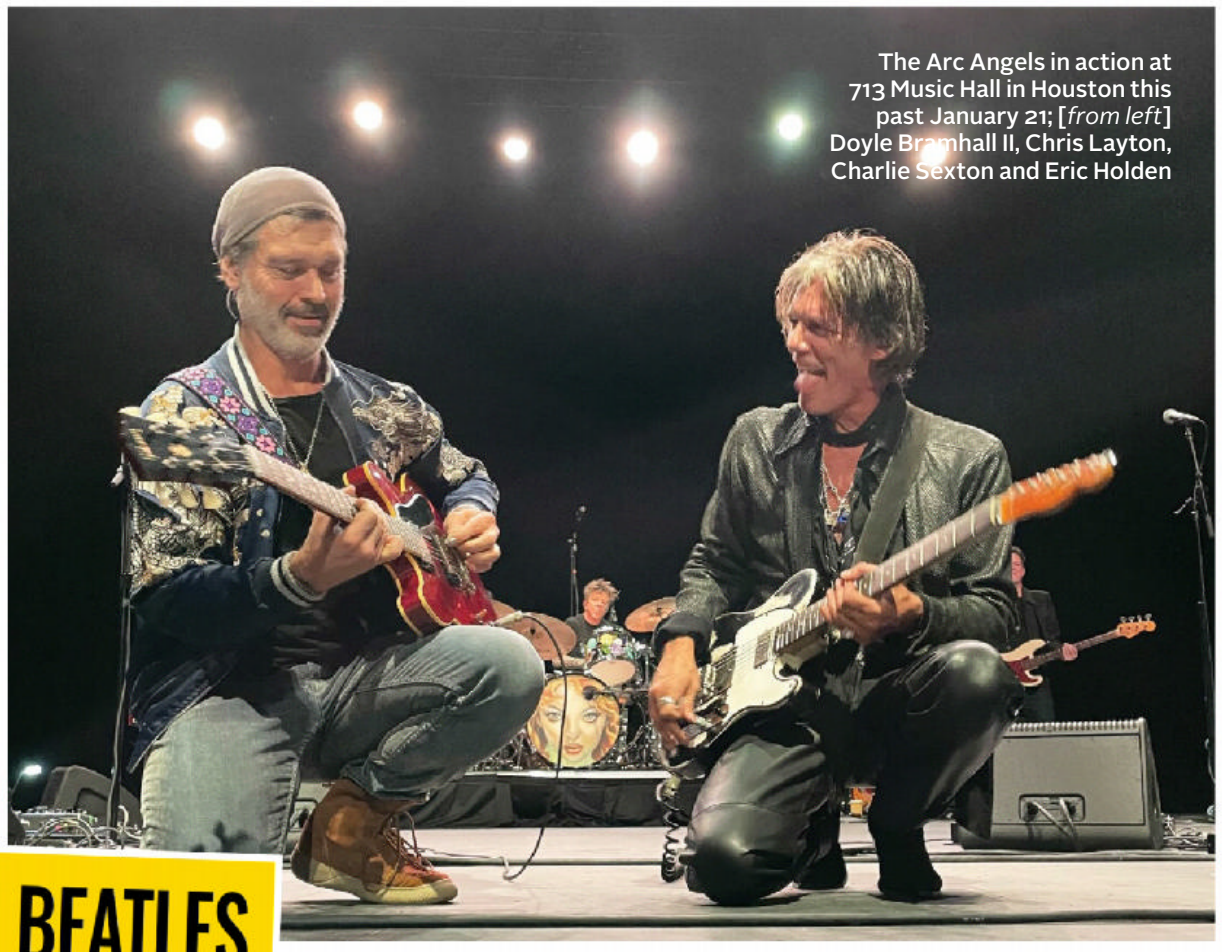
"Southern Man"
Sisters Euclid

Rock. I started this list with Kevin Breit and I'll end it with him as well. I will never tire of this CD. All Neil Young, all unique arrangements and unreal tone and playing! The way they layer "Dixie" and "Southern Man" is genius and poignant.

COUSIN HARLEY'S NEW ALBUMS — *THE JUKEBOX HITS* AND *LET'S GO!* — ARE AVAILABLE NOW

The Arc Angels Return

...AND OTHER NEWS HIGHLIGHTS



The Arc Angels in action at 713 Music Hall in Houston this past January 21; [*from left*] Doyle Bramhall II, Chris Layton, Charlie Sexton and Eric Holden

FORMED BY DOUBLE Trouble members Chris "Whipper" Layton and Tommy Shannon in the aftermath of Stevie Ray Vaughan's untimely passing, with Doyle Bramhall II and Charlie Sexton enlisted for vocals and guitars, Arc Angels were originally active for a handful of years in the early Nineties before reuniting briefly in 2009. Back in January, the blues-rockers took to the stage once again for three homecoming shows in Texas with new bassist Eric Holden in tow, performing original tracks such as "Living in a Dream," "Too Many Ways to Fall" and "Sent by Angels," alongside their own renditions of works by Jimi Hendrix and Charlie Patton. For the third and final performance at Austin's Moody Theater, they were joined by Black Crowes singer Chris Robinson for Otis Redding and Beatles covers, as well as Gary Clark Jr., who hit the stage for a mesmerizing version of "Killing Floor." Bramhall II, who has also played for Eric Clapton, Elton John and Sheryl Crow, mainly stuck with a red ES-335 for the sets while Sexton switched between a black Tele with a neck humbucker, a black Rickenbacker 330, a black Trini Lopez — and a Les Paul, which stood out with more of an Iced Tea Burst. So far, the group's highly acclaimed self-titled debut, released in 1992 via Geffen, remains their only studio recording to date — which begs the question, could new music be on the way after 30 years? Watch this space!

YOUR OWN MAGICAL MYSTERY TOUR

JOHN LENNON ONCE famously remarked that his group was "born in Liverpool but grew up in Hamburg." *The Beatles: Fab Four Cities* (ACC Art Books), a new book from authors David Bedford, Richard Porter and Susan Ryan, takes that concept further, explaining how the quartet then "reached maturity in London and immortality in New York." Charting the rise of the Fab Four across four key cities through the course of their game-changing career, almost like a travel guide for super-fans, the paperback features rare and never-before-seen photos, maps of iconic locations and local trivia to shed new light on the most influential rock in music history. For more info, head to beatlesfab4cities.com.

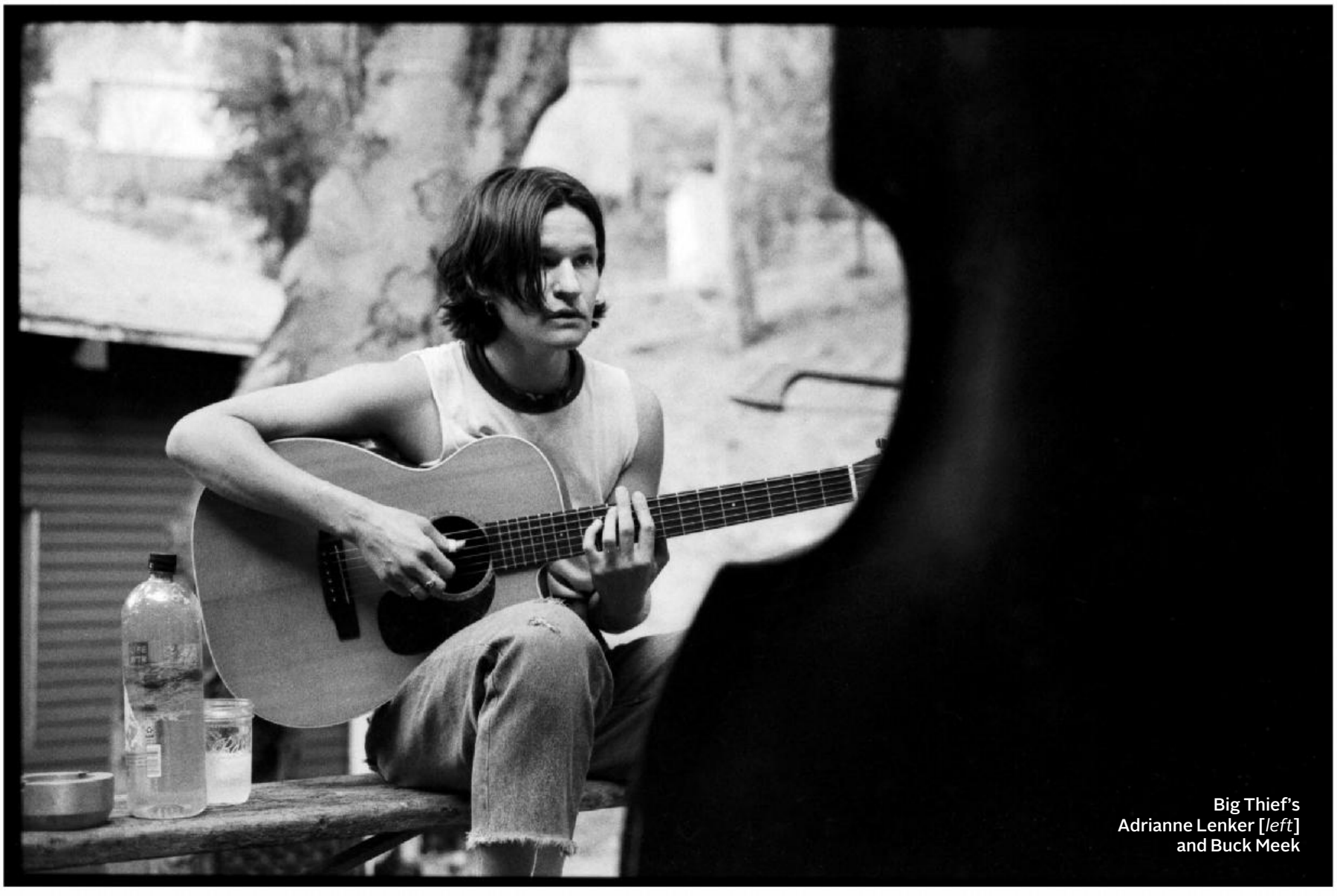
LONG LIVE THE ATOMIC PUNK!

THE NEW BOOK from Steve Rosen, titled *Tonechaser – Understanding Edward: My 26-Year Journey with Edward Van Halen*, sees him chronicling his friendship with the much-missed guitar virtuoso. The pair met as far back as 1977 and were in close contact through the years, working together on various *GW* cover stories as well as seeing each other socially, jamming and "getting high and drunk." With more than 400 pages giving a front-row seat into the life of the man behind the music, as well as never-seen-before shots from renowned music photographer Neil Zlozower, it's a deep dive through Eddie's life from someone with the rare privilege of actually having known him. To buy the hardback, U.S. residents should send $35 plus $12 shipping ($47) and their address to PayPal account scrosen@sbcglobal.net.

WEDDING BAND

WHILE IT'S TRUE you can find the Fender logo on all sorts of things these days, from bar stools to Christmas sweaters and Lego sets, few could have predicted the guitar giants partnering up with Manly Brands for a new line of wedding rings. Using guitar-specific woods like mahogany, maple and ebony and taking inspiration from the vaults of Fender history — with offerings such as The Sonic and The 1954 nodding to models like the Ocean Turquoise-finished American Acoustasonic Jazzmaster and Black Player Stratocaster respectively — the new collection is available from manlybands.com, ranging from $495 to $850. — *Amit Sharma*

ARC ANGELS: TRACY ANNE HART BOOK JACKET: ACC ART BOOKS RINGS: FENDER



Big Thief's Adrianne Lenker [*left*] and Buck Meek

Slanted and Enchanted

BIG THIEF'S ADRIANNE LENKER AND BUCK MEEK WALK US THROUGH THE TUNINGS, TECHNIQUES AND GEAR THAT SHAPE THEIR INDIE-ROCK SOUND

By Jim Beaugez

ADRIANNE LENKER AND Buck Meek, co-guitarists for Brooklyn indie rockers Big Thief, have earned the right to be tired. In the busy lead-up to the release of their hotly anticipated fifth album, *Dragon New Warm Mountain I Believe in You*, they finally found time to jam together — and so they did, until 3 a.m., despite the day full of interviews that awaited them a few hours later.

Talking at length about the deceptively intricate guitar work they weave throughout *DNWMIBIY* perks them up, though, and before long we've cracked the Big Thief guitar code. Sort of.

"I gravitate toward the sound of open strings," Lenker says, "even if I know I could play something without a capo with closed voicings. They inspire me. Instead of drop-D where I'm dropping the low E to a D, I like to drop the high E to a D, which creates this nice drone."

Lenker uses the trick on songs like the delicate strummer "12,000 Lines" and the fingerpicked "Heavy Bend," transforming well-worn chord shapes into something entirely new. "I play in open tunings as much, if not more, as standard," she says. "I can figure it out if I think about it for just a second, but I don't generally know what I'm playing. I just go by ear and think in terms of [*chord*] shapes. Some of them I know are common shapes, and then some of them I don't know how 'used' they are. I'm not really thinking about what I'm playing." Combining those techniques opens wide creative lanes for Lenker, who explores the sonic territory on her semi-hollowbody Collings SoCo, which has a pair of P90 pickups.

Lenker's laid-back folky vibe lays a clear link to Nineties-era indie bands like Pavement, but Big Thief are no slackers; all four band members attended Berklee College of Music and are accomplished musicians. Meek, who studied jazz guitar and grew up playing Western swing, ragtime and country music when he wasn't cranking his Marshall half-stack to speedy pop-punk like NOFX, often plays the foil to Lenker instead of merely being an accompanist.

"When we first started playing together, Buck's foot would always tap on the upbeat and I used to always get so confused"

— ADRIANNE LENKER

While Lenker's vocals quiver with immediacy like Stevie Nicks as she quietly strums or fingerpicks, Meek's guitar work is exploratory, bent on ensuring they don't leave a lick of emotion or grandeur on the table.

"Often I'll be pulling my guitar part from elements of the melody, whether I'm emphasizing certain words or certain melodic lines or harmonizing with them," Meek says. "I'm just trying to lift them up, or to lift up what she's playing on guitar, for in-

ROBBIE JEFFERS

"If Adrianne's guitar part is really dense, I'll often just try to create a bed for that, something more liquid for it to rest on"

— BUCK MEEK

stance, to emphasize it or create something interlocking to reinforce what she's doing.

"If her guitar part is really dense," he adds, "I'll often just try to create a bed for that, something more liquid for it to rest on. But it's always in service of the song, and I feel like we all have our own pathway to that."

Lenker and Meek formed Big Thief in 2015 after initially playing together as an acoustic duo, recruiting the rhythm section of bassist Max Oleartchik and drummer James Krivchenia, and adopting a more electric sound. After releasing four acclaimed albums in as many years and racking up a pair of Grammy award nominations, the band pursued an unconventional path to create *DNWMIBIY*.

Krivchenia pitched the idea to his bandmates: Instead of booking time at a typical recording studio and putting out the 10 or 12 best cuts as their fifth album, they would record four sets of songs, loosely grouped by theme, at vastly different locations, with four different engineers, and with him producing. The band put down a total of 45 songs, recording to an eight-track tape machine in upstate New York; at a more conventional studio in Topanga Canyon near L.A.; a castle-like studio high in the Rocky Mountains of Colorado, nearly two miles above sea level; and in a friend's home studio in Tucson, Arizona, where a fiddle player joined them for spontaneous jam sessions that yielded the playful "Spud Infinity" and honky-tonkin' "Red Moon." As albums get shorter again in the streaming age, they instead chose 20 songs for the album.

Lenker and Meek are clearly supportive of each other's picking proclivities, taking turns extolling their different techniques and how they serve the greater role of being Big Thief.

"Often Adrianne's guitar parts are so lush, and they have so much information," Meek explains. "Her right hand is so intricate. She's often playing in these open tunings with a lot of fingerpicking asymmetrical patterns, and there's just so much density in her guitar parts that I find myself trying to balance that out with feedback or some form of ambience or a drone or creating resonance, or using long strings of melodies or these repetitive patterns to create a drone of melody."

"Buck's [*playing*] feels slanted and staccato sometimes," Lenker says. "I used to be really into Michael Hedges and Pat Metheny's acoustic stuff, which is all very open feeling and constant. Buck used to play a lot of jazz and studied that pretty hardcore for a while and has this swing rhythm. When we first started playing together, his foot would always tap on the upbeat and I used to always get so confused."

By contrast, Lenker is apt to mix time signatures and throw conventional structures to the wind, leaning into syncopation and asymmetry of form. On "Little Things," Lenker's dreamy 12-string strumming and Meek's buzzing complementary figures operate independently of each other and the percussion, but the sum of the parts results in a consistent underlying pulse. Meek played his hollowbody Collings I-30 through a Leslie on the song, "ripping as fast as I could to create kind of a river to tie her part together," he says.

Elsewhere on *DNWMIBIY*, the guitarists' gear choices range from traditional to experimental. Lenker got the blunted, percussive tone on "Time Escaping" by playing a resonator with a business card woven through the strings near the bridge to deaden the attack. Both play Magnatone Twilighter amps and Lenker recently acquired a Marshall Bluesbreaker and a Fender Deluxe Reverb, while Meek's stable of guitars includes a Collings I-35 and a 1926 Martin 0-18K acoustic, as well as a wicked Flipperkaster built by luthier Flip Scipio.

"Flip Scipio in Brooklyn built me this Strat thing, a Flipperkaster, with this old Guyatone pickup in the neck and a Fralin Big Single in the bridge," Meek says. "It's wired in parallel and in series. The series wiring is really sweet. You push the Guyatone into the Fralin and then into the output, so it cooks this saturated output before it even hits the amp. I used that a lot on this record."

When Lenker and Meek formed Big Thief in 2014, Lenker decided it was time to graduate from the Martin double-aught acoustic she had played for a decade and go electric. She went to a guitar shop in Brooklyn and snagged a relic series Fender Stratocaster, but it didn't take.

"It was too much of a switch for me from acoustic guitar," she says. "It was such a beautiful-sounding guitar, but it wasn't quite right." Instead, her friend Aaron Hull at Collings helped ease the transition with the semi-hollow SoCo she still uses as her main guitar today — despite the '66 Strat she recently acquired.

"I've only been playing electric since I was 23, so for seven years," she says. "I feel like I still have my rock 'n' roll days ahead of me. Now I'm ready for the Strat."

Ted Leonard with an Anderson Guitarworks Hollow Classic

KRISTINA BAKREVSKY

Pattern-Seeking Animals

THE PROG-ROCK SUPERGROUP IS BACK WITH A LUSH NEW ALBUM, AND THIS TIME GUITARIST TED LEONARD DIDN'T FORGET TO PACK THE GUITAR SOLOS

By Gregory Adams

THROUGHOUT *ONLY PASSING* *Through*, the third album from prog quartet Pattern-Seeking Animals, singer-guitarist Ted Leonard found strength in the single-coil sizzle of a treasured old Telecaster he had once considered trash.

"It was the first guitar I ever owned," he says. "At one point the truss rod got stripped and there was no fixing it; I thought of [*it*] as a throwaway guitar." Re-fitting the guitar with a full-scale scalloped neck and stacked Seymour Duncans, however, has since made it a favorite in the studio. That Franken-Tele is a character piece that brings a biting twang to the album's "Said the Stranger," whether Leonard's quaking through spaghetti western ambiance or a blistering, if stylistically divergent set of runs.

"I was always a big Steve Morse fan — a fast, chromatic, alternate picking kind of thing. That's how that solo starts, and then it goes into this kind of chicken-pickin', twangy sort of a thing. It's kind of both sides of my favorite things about guitar."

Only Passing Through is just as plush and expansive. Seventies-style synth-waves commingle with Andean stringed instruments like the charango and the ronroco. Its "Time Has a Way" vaults from orchestral strings, to booming Chicago brass, to flamenco-styled breakdowns. On the surface, that's business as usual for Pattern-Seeking Animals, but Leonard is quick to point out that unlike much of 2020's similarly kaleidoscopic *Prehensile Tales*, he's gleefully shredding his way through the band's latest release.

"The second album was lacking a strong guitar presence," he says. "It was instruments you wouldn't normally hear on a rock album. This album still has little bit of that, but it definitely has more of a guitar focus — which I pushed for, of course."

Comprising veteran players from Spock's Beard and Enchant, Pattern-Seeking Animals have been on a prolific tear since forming in 2018. And unlike those acts, Leonard notes he's cut a more profoundly personal swath of six-string sounds with Pattern-Seeking Animals: "I was super excited when we started this because I'd never really gotten to be the guitar player — I was the guy who sings and plays other people's parts live."

"I'd never really gotten to be the guitar player — I was the guy who sings and plays other people's parts live"
— TED LEONARD

While Leonard initially brought his "Much Ado" to Enchant as a full-bore rocker, Pattern-Seeking Animals revamped the piece with hickory-smoked funk licks and peppery prog melodrama. "It was too good a song to never be [*released*], which is a distinct possibility when it comes to Enchant," Leonard says, considering that act hasn't released an album since 2014. But with *Only Passing Through*, Pattern-Seeking Animals are making it clear: they're here for the long haul.

Sylvaine on stage with her 1998 Fender Toronado

Sylvaine

WHAT'S THE BEST WAY TO REALIZE YOUR UNIQUE, ATMOSPHERIC "BLACK GAZE" VISION? PLAY MOST OF THE INSTRUMENTS YOURSELF, OF COURSE!

By Mark McStea

SYLVAINE'S LABEL DESCRIBES *Nova*, her head-turning fourth album, as "atmospheric void gaze." Sylvaine calls it "black gaze" or "atmospheric metal." With its haunting layers of clean and distorted guitars alternating with crystal-clear rhythm tones and vocals that move seamlessly from angelic whispers to guttural screams, it's not surprising that the music defies easy categorization.

Sylvaine, aka Kathrine Shepard, hails from Norway. "My music doesn't have a huge audience here; I did get a nomination for a Norwegian Grammy in the metal category in 2019, and after that things did change a little bit for me," she says. Sylvaine sees a clear progression from her last release, 2018's *Atoms Aligned Coming Undone*. "With each album, I think my sound and my vision are becoming more intensely focused. This record is simultaneously organic and, at times, quite harsh, yet it has some of the most ambient tracks that I've recorded. There are a lot of opposing forces at work on it — light and dark, heavy and melodic."

"I think it's very helpful to understand the way music is structured, although it doesn't factor into my creativity"

Sylvaine plays all the instruments heard on *Nova* — everything except the drums, that is. "I started Sylvaine as a solo project because I wanted the freedom to express exactly what I wanted to," she says. "I know that might make me sound like a control freak. [*Laughs*] I like not having to compromise on my artistic vision, and I found the best way to put all my most personal feelings and struggles into music was to play everything myself."

As a guitarist, Sylvaine has some unusual influences and gear preferences. "I love the playing of Neil Halstead from Slowdive — and also [*instrumental rockers*] Explosions in the Sky. I play a Mexican Fender Jaguar and a 1998 Fender Toronado through a Marshall JCM800, which I combine with a Peavey Bandit. I have to give a big shout out to EarthQuaker Devices, who I'm lucky enough to work with. Their Palisades overdrive is all over this record."

Sylvaine appreciates the technical knowledge her classical training affords her. "I think it's very helpful to understand the way music is structured, although it doesn't factor into my creativity," she says. "I like the idea of creating 'pieces.' If you have a long song without many repeating parts, it takes you on a different kind of journey. I want to take the listener on an emotional rollercoaster."

MARTIN BÄRMANN

Shine a Light

ANDY TIMMONS FINDS OUT MORE ABOUT ANDY ALEDORT'S NEW DOUBLE ALBUM, *LIGHT OF LOVE*, FEATURING DOUBLE TROUBLE, STEVIE RAY VAUGHAN'S LEGENDARY RHYTHM SECTION

By Guitar World Staff, with an interview by Andy Timmons

LONGTIME *GUITAR WORLD* associate editor Andy Aledort is widely known for his song transcriptions, instructional columns and DVDs — and he's also toured throughout the last two decades with Dickey Betts and the Jimi Hendrix Tribute. His brand-new release, *Light of Love*, features 17 originals plus a cover of Muddy Waters' "You Shook Me." The songs are drawn from different sessions, including a 2004 session in Austin with Double Trouble. Final recording and mixing was done in the fall of 2021 with engineer Bob Stander at Parcheesi Recording in Huntington, New York.

When instrumental master Andy Timmons (who also happens to be a current *GW* columnist) heard *Light of Love*, he was so intrigued that he volunteered to interview Aledort for this issue of *GW*. "Andy has his own distinct musical personality," Timmons says. "That's what jumps out at me when I listen to this record."

ANDY TIMMONS: On *Light of Love*, you're covering blues, rock and pop, but it's coming out in a distinctly personal way. You have your own "voice" — not just vocally, but on the instrument. Of course, I'm expecting a "guitar record" from you, but there are a lot of vocal tunes mixed with the instrumentals.

ANDY ALEDORT: I had so many songs I planned to include, so I knew from the start this was going to be a double record with acoustic-driven tracks and more aggressive electric guitar songs. For each, the goal was to have "hooks," either in the guitar licks or the vocal melodies or both, coming from a "pop" sensibility of trying to draw in the listener.

When I first played the record, I found myself listening to both discs all the way through, which is a lot of music — 18 songs and 100 minutes. It's a nice journey from start to finish. I can't think of many records I've listened to in the last 20 years that have given me that feeling.

Thank you, that's great to hear. With so much music, sequencing was essential. Since the music stretched over two discs, I looked at each as a record unto itself and tried to make each disc flow as naturally as possible. I used the Beatles' White Album as my template for how to carry a listener through two discs of different types of songs.

On the title track, I hear a pretty clear influence of David Lindley and Jackson Browne.

David Lindley's slide playing on those early Jackson Browne records had a major influence on me. He got a huge sound, and it's a great thing to aspire to as a slide player. The "Jackson" influence in the songwriting dawned on me later. It always goes back to the Beatles, because they wrote just about every type of song there is; there are country elements in "I've Just Seen a Face" and so many of their songs. I've always been a fan of country music, especially Hank Williams, Merle Haggard, Willie Nelson and George Jones. It's so powerful, just like the best blues music. When country cross-pollinated into rock with the Byrds and Bob Dylan and later Jackson Browne, Neil Young and Little Feat, those artists influenced me too.

"Save Something for Me" might be my favorite track. There's a hypnotic vibe to the groove. You take your time and let the song roll out naturally; there's no sense of "rushing" to get from one section to the next. It feels like a live performance in front of an appreciative audience. It's built from a simple riff but it's very powerful.

"Light of Love" and "Save Something for Me" came out of some tough emotional times, and not unlike my favorite country music, they pull on the heartstrings. Even the title — "Save Something for Me" — I don't know exactly what it means, and I didn't think about it when I wrote it. Later, I thought, "What is that phrase expressing?" and I think it means, "Don't forget about me." It's a very simple request, one just about everyone can relate to.

"Can It Be" has a slamming funk-type groove. And your Strat tone on "Lost and Lonely" is fantastic — so clean and still so fat sounding, with an undeniable Albert King influence.

"Lost and Lonely" is one of the older tunes, cut with my 1961 Strat straight into a 1978 100-watt Marshall Super Lead. But I cut the song in the wee hours of the night, when everyone was upstairs sleeping! The amp was really low, on 2 or 3, so the tone is super clean. That's what kept the song in contention: the tone is so good. It's a live take all the way through. I also play the bass on "Lost and Lonely," along with "Spacedog" and seven other tracks.

"Spacedog" has one of the fattest riffs I've ever heard. Are you using an Octavia for the octave-fuzz effect?

Hard as it may be to believe, it was recorded with a Line 6 POD with a Ron-Sound Stone Machine, which is based on a late-Sixties Foxx Tone Machine.

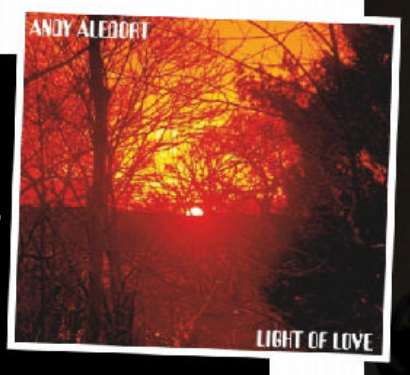
Light Show

SOME HIGH PRAISE FROM A TRIO OF IRREGULAR JOES

"'Have Mercy On Me,' the slow blues with Double Trouble, sounds killer and raucous. It's so hard to get that 'absolutely live' thing in the studio, but they crushed it. And 'Out for a Ride' has a great Arc Angels vibe."
—Joe Bonamassa

"My favorite song is 'Save Something for Me.' It's just a perfect song. The playing all over the album is awesome and the guitar tones and textures are really, really good."
—Joe Satriani

"Andy and I have jammed many times on classic blues and rock songs, and with this album, I finally get to hear him play *his* stuff. It's like he's taken all those riffs we've worked on and left them in the dust. He really shines on 'Have Mercy On Me,' where you hear that magic triple threat of great guitar playing, songwriting and singing. I heard some tracks a few months ago and thought, 'This is going to be one of those records that you just can't miss.' And I was right!"
—Joe Perry



ALISON HASBACH

"'Light of Love' and 'Save Something for Me' came out of some tough emotional times," Aledort says. "And not unlike my favorite country music, they pull on the heartstrings"

To learn how to play "Light of Love," head to page 72!

"I was in Austin in 2004 recording with Double Trouble… I said, 'Can we record one of my songs?' They said, 'Sure, show it to us!'"

— ANDY ALEDORT

That crushing tone on "It Don't Bother Me." That's not the Line 6, is it?
Yes it is! While recording, I often let the tune ramble wherever it may go, thinking I'll edit it later, but sometimes you get attached to all the crazy stuff in there. "Snow Bird" was 15 minutes long, so I cut out six minutes to reel it in to *only* 9 1/2 minutes.

We have to talk about "Have Mercy On Me," the track you cut with Double Trouble's Tommy Shannon on bass and Chris Layton on drums. You're playing your ass off; I hear your love of Hendrix, but you don't imitate him. I think he'd love what you do because it's real and raw. How'd that track come together?
I was in Austin in 2004 recording with them, and we got to the end of the session and had a half hour left. I said, "Can we record one of my songs?" and they said, "Sure, show it to us." I showed them the form in about one minute and we cut it once and walked into the control room to listen. Tommy said, "There are a couple spots I'd like to fix," so we punched those in.

I carried the session with me for 17 years, and a few months ago I added "live" lead guitar and vocal on top of the track, singing and playing simultaneously with the amp super loud, bleeding into the vocal mic like crazy. And that's what you hear: a "live" lead guitar/vocal track on top of a "live" one-take backing track. I was aiming for a Johnny Winter/Jimi Hendrix live-in-the-studio vibe.

"Buried Summerville" points to the Beatles influence and is a very catchy and interesting tune. The tone on the solo is fantastic.
"Buried Summerville" came out of a dream in which Paul McCartney was playing piano and singing exactly what you hear on the intro. I woke up laughing because it was so bizarre. I went downstairs and then spent three days writing the rest of the tune. For the solo, I'm using a Hughes & Kettner Tube Rotosphere, and it's double-tracked. The bridge was intentionally written in the style of Squeeze, and the post-bridge solo is triple-tracked with a "pinch harmonic" overdub, because I was aiming for a Queen/Brian May "regal" type of sound. And the outro solo is a total "Clapton/first solo album/Strat position #2" sound.

The new albums by both Andys — Aledort's Light of Love *and Timmons'* Electric Truth *— are available now.*

Mike McCready in action in Holland in 2000

The Rockfords

AFTER BEING OUT OF PRINT FOR AGES, THE LONE STUDIO ALBUM BY PEARL JAM SIX-STRINGER MIKE McCREADY'S Y2K POWERPOP SIDE PROJECT IS GETTING ITS FIRST DIGITAL RELEASE

By Richard Bienstock

IN ADDITION TO his rather well-known work with Pearl Jam, throughout the 1990s Mike McCready kept fairly busy, be it playing with the supergroup Temple of the Dog, co-founding the Layne Staley-fronted Mad Season or backing Neil Young, along with his PJ band mates, on the 1995 album *Mirror Ball*.

But perhaps only the most devoted of McCready fans will also recall that, as the Nineties gave way to the new millennium, the guitarist helped to create what stands as one of the era's most pristine, and unheralded, power-pop documents — the self-titled record from his short-lived project, the Rockfords. Long out-of-print, the record is once again seeing the light of day with a first-time-ever digital release. "It's a record I had kind of put away in my mind," McCready tells *Guitar World*, "and then hearing it again, it brought back really fun memories of recording it and playing with the band."

The band, in this case, was built around McCready, co-guitarist Danny Newcomb and brothers Rick (bass) and Chris (drums) Friel, all of whom had been friends and band mates since childhood. "Our first show we ever played together, the four of us, was 1979 at a birthday party," McCready says. For the Rockfords, they enlisted singer Carrie Akre of respected Seattle bands like Goodness and Hammerbox, and put together a set of songs that conjured "all of our earliest childhood influences: Cheap Trick. Kiss. Aerosmith. AC/DC," McCready says. Add in Akre's "really powerful pop voice," and you get a record that sparkles with bright, ringing riffs, earworm solos and big, unabashed chorus hooks. "It's a combination of all those things, as well as just our youthful enthusiasm for playing together," says McCready, who employed a Les Paul Goldtop and his trusty 1960 Stratocaster in the service of the recording.

At the time *The Rockfords* was first released, McCready recalls, "it kind of got buried and put away and nobody really heard it." Now that the album is widely available, has there been any talk of getting the band back together? "There's been a lot of texts between me and Danny, and we'd like to do something," McCready says. "We're just trying to figure out the scope of what this year is going to be."

> **"It kind of got buried and put away and nobody really heard it"**
> — MIKE McCREADY

Until then, McCready has several projects on the horizon, including documentary work and, quite possibly, new Pearl Jam. "We've got a bunch of songs ready to go, and we also need to do a tour for the *Gigaton* record, which we never got a chance to do because of Covid," he says. "But hopefully we can do something with the Rockfords, because I'm very proud of the record, and I'm glad the music's getting out there again. I hope people will want to hear it, in whatever context that may be."

GIE KNAEPS/GETTY IMAGES

STILL HANDMADE BY CHRIS.

Chris has been using his hands to expertly craft and assemble our guitars for over 3 years, because we believe it's the only way to create the perfect tone. And it's that legendary tone that has inspired music icons and passionate guitar players for generations.

Hear Chris's story and find your handcrafted D-35 at www.martinguitar.com/handmade.

C.F. Martin & Co. EST. 1833

EIGHT ON THE FLOOR

GW P.28

GW editors round up eight of their favorite recent-vintage multi-effect floor units

by Armit Sharma

THERE WAS A time when multi-effect units were considered a rudimentary means to an end — an investment influenced by convenience or cost, and in many cases, both. But the last decade has reshaped how we look at gear providing a "one-stop shop" experience when it comes to our tones. While late-Nineties inventions like the Zoom 505 and Line 6 POD were true game-changers within the effects market for their time, the sonic finesse of modern tools has ushered in a bold new era for all-in-one devices — bridging the gap between them and their analog equivalents to the point where it's getting increasingly harder to discern the difference.

Neural DSP
QUAD CORTEX

$1,849, neuraldsp.com

Considering the pedigree of artists they've signed up for their Archetype signature plug-ins, with John Petrucci joining to a diverse list of names already including Gojira, Plini and Cory Wong, it was no surprise that last year's very first Neural DSP floor modeler would continue their tradition for seriously tantalizing tones. The 2022 update includes a looper supporting almost five minutes of record time, with options for reverse and half-speed playback, and even a quantizing function that can sync your loops to the tempo programmed in. On top of thousands of effects, heads and cabs — and the ability to capture and download more rigs — it certainly delivers on its promise of being "the most powerful floor modeler on earth," thanks to its industry-leading 2GHz Quad-Core SHARC processor. Notable users include Tosin Abasi, Polyphia's Tim Henson and Megadeth's Kiko Loureiro, and it's a list that'll only keep on growing.

It's getting increasingly difficult to tell the difference between multi-effect units and their analog equivalents

Classic brands like Boss and TC Electronic continue to innovate and develop floorboards that are able to perform a broad range of tasks at the same time, but there's also been an influx of newer names — from plug-in giants Neural DSP and Akai spin-off Headrush to modeling and profiling specialists Fractal Audio and Kemper. This month, we look at eight of the very best floor units available right now.

Line 6
HX STOMP
$649, line6.com

Retailing for less than half of Line 6's flagship Helix, the HX Stomp uses the same DSP chip and technology — presenting an incredible amount of guitar and bass tones in a compact and affordable package. You can expect to find more than 300 amps, cabs and effects at your disposal, with options for MIDI, sophisticated signal splitting, expression pedals and more. The "super stompbox" is also on the more user-friendly side of the Helix family, with a simple control layout, a 320x240-pixel color LCD screen and three capacitive-sensing footswitches with color-coded LED rings. Retailing at a similar price, there's also the HX Effects for those not needing any amp modeling, though it's worth bearing in mind the HX Stomp is capable of a whole lot more.

Boss
GT-1000CORE
$749, boss.info

Given the enduring popularity of their stompboxes through the decades, it's certainly no surprise that Boss have remained at the cutting edge of multi-effects for quite some time — having started out with the BE-5 and ME-5 models as far back as the late Eighties. Now over two decades old, the GT range carries a legacy of its own; but make no mistake: the range is far from tired, as demonstrated by this portable stompbox launched in late 2020. The GT-1000CORE shares the same internal processor as the flagship GT-1000 at nearly double its price point, with hundreds of amps and effects, two send/return loops, its own looper function and further tonal options via footswitches, expression pedals, MIDI and USB. Offering 24 simultaneous effect blocks, including dual amp rigs and numerous series/parallel routing options, it's undoubtedly one of the most advanced pedals of its kind.

Fractal
FM3
$999, fractalaudio.com

Announced in 2019, the FM3 stole headlines for being Fractal Audio's most accessible product to date — packing in those game-changing sounds into a conveniently compact housing that retailed for roughly half of what an Axe-FX might cost. It shares the same CYGNUS amp modeling technology as the Axe-FX III, with over 265 amps available and 2200 cab impulse responses, as well as state of the art algorithms covering a whole range of drive, time-based and modulation effects. For those in need of more than three footswitches, there's also the FM9, which provides the more expanded all-in-one pedalboard experience for roughly $500 more, but with Fractal currently offering a $100 discount at the time of writing, the FM3 definitely feels like the most competitively and reasonably priced of the two.

Nu-X
MG-30
$299, nuxefx.com

Out of the new brands to emerge over the last decade, Chinese manufacturers Nu-X have certainly proven to be one of the most popular, particularly among those seeking big tones at an affordable price. And still, even by their own competitive standards, the new MG-30 packs an

Kemper
PROFILER STAGE
$1,799, kemper-amps.com

Considering the overwhelming popularity of Kemper's head and rack profiling units since their launch in 2011, with artists like St. Vincent, Mark Knopfler and Trent Reznor embracing the new technology at some point or another, it made perfect sense for the company to follow up with a product combining the Profiler head and Remote controller into one simple stage board. As well as their world-famous profiling system, which sends a series of test signals to capture the sonic DNA of any amp with mind-blowing accuracy, it comes preloaded with hundreds of tones and effects, with USB connectivity tapping into a whole world of other options via Kemper's extensive online library and various production houses. The two independent sends and stereo returns also make the Profiler Stage highly versatile, supporting seamless integration into just about any kind of rig.

P.31

unbelievable amount of tonal goodness into one carefully considered and well-engineered package. Instead of confusing users with hundreds of amp models to scroll through, the designers chose to focus on creating 30 incredibly musical ones, topped off with eight independent effect blocks, eight cabs, eight mics and three mic placements. Boasting an incredibly wide dynamic range of 110dB, two NXP RT processors, plus an expression pedal and looper, it's an invention that simply won't be beaten when it comes to value for money. Seriously impressive stuff. BTW, *GW*'s editor-in-chief is a big fan/user of the Nu-X Cerberus (and the Nu-X Roctary)!

Headrush PEDALBOARD

$1,099, headrushfx.com

A new company launched in 2017 by Akai owners InMusic, Headrush have made a big name for themselves in only a handful of years. Their floorboard features quad-core DSP processing and software designed by the creators of Pro Tools' Eleven amp modeling plug-in, with a seven-inch touch display providing a much more user-friendly experience compared to other amp modeling multi-effects units out there. Then there's the advanced looping system with options to preload layers for your songs and export them via USB — through which you can also record and re-amp — and gapless preset switching catering for reverb and delay tail spillover. Famous users include Tracii Guns, Sarah Longfield and Nili Brosh and, in all fairness, it's easy to see why.

The last decade has reshaped how we look at the concept of gear providing a "one-stop shop" experience when it comes to tones

TC Electronic PLETHORA X5

$549, tcelectronic.com

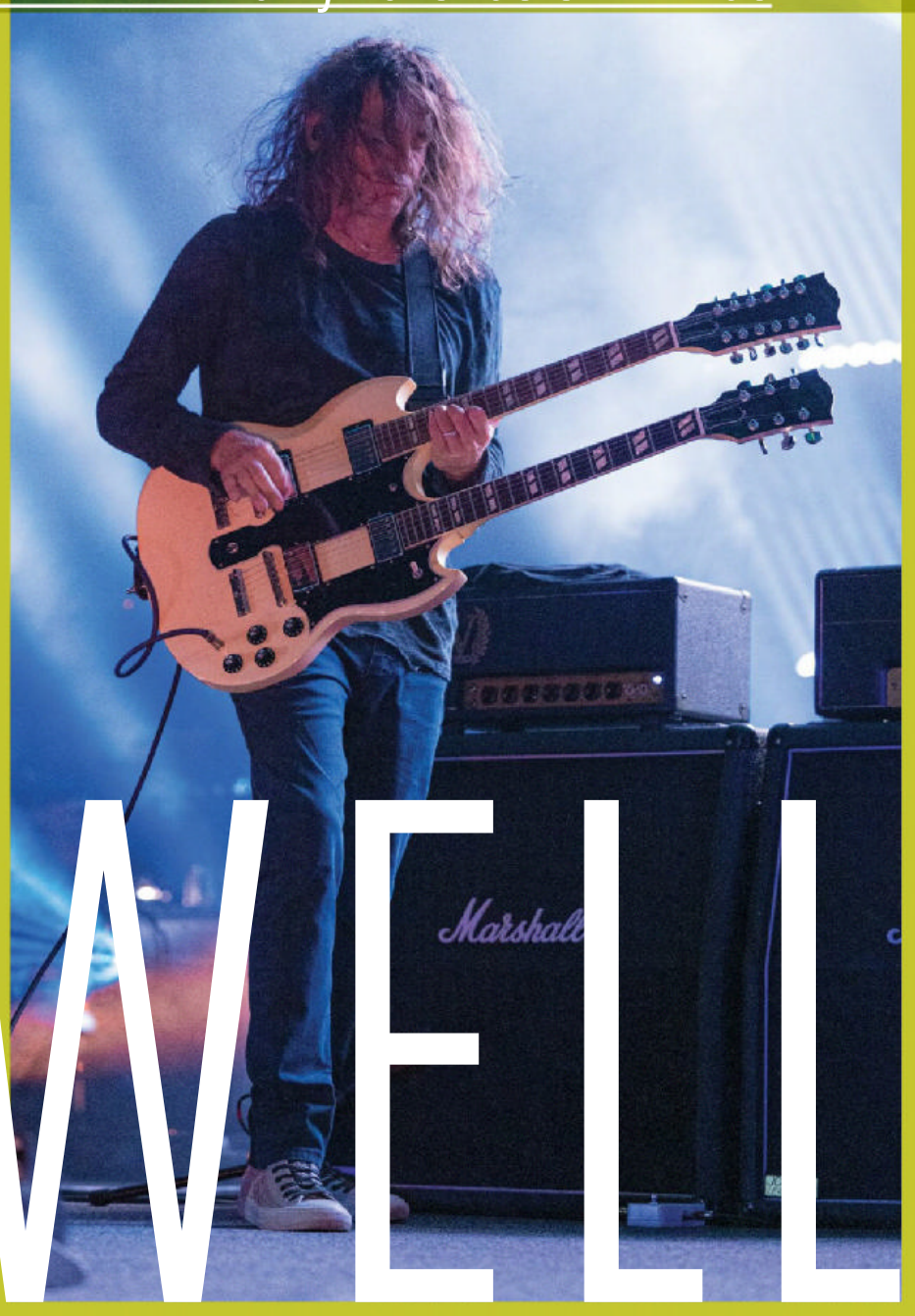
Over the last decade or so, TC Electronic's TonePrint pedals have thrived in popularity, thanks to the technology allowing users to beam in custom effect presets through their smartphones — downloading official settings from the likes of Andy Summers, Robben Ford and Paul Gilbert with effortless ease and staggering results. Launched in 2020, the Plethora X5 takes that concept one step further, fitted with five foot switches that can be turned into *any* pedal from the TonePrint series — covering everything from delays and reverbs to modulation and pitch-shifting. But it doesn't end there, you can also build and save up to 127 different boards, dipping and diving as you wish through the range, with the option of a four-cable method to run certain effects direct into your amp and others in its loop. If you're not looking for any amp modeling whatsoever, the Plethora X5 should definitely be a major contender.

[*left*] Rush's Alex Lifeson and Geddy Lee — with their respective double-necks — in action in May 1977

[*right*] Primus guitarist Larry LaLonde (with one of Lifeson's guitars) performs August 14, 2021, in Redmond, Washington

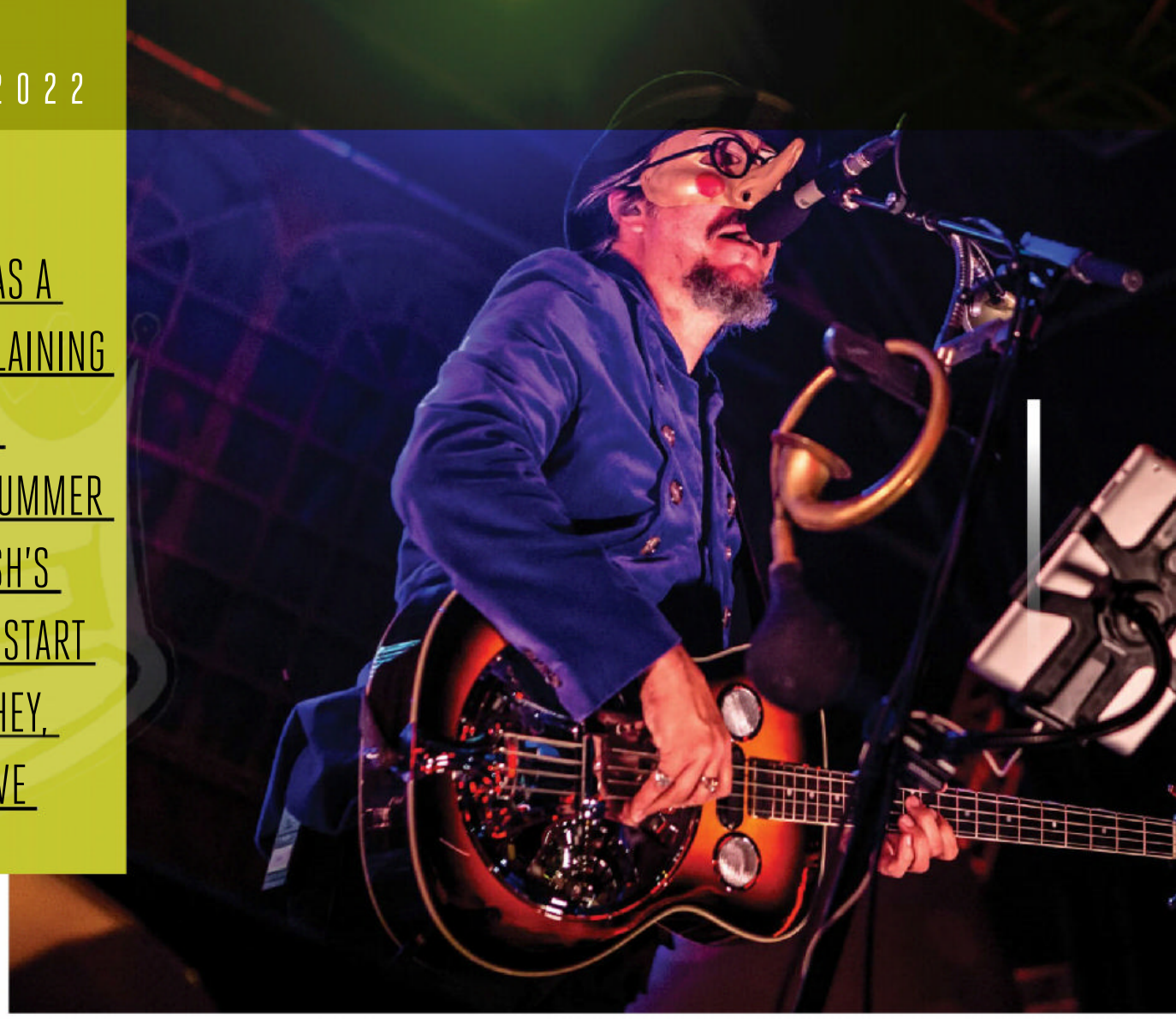
LEFT: FIN COSTELLO/REDFERNS RIGHT: JIM BENNETT/GETTY IMAGES

"I'M USING [A GIBSON DOUBLENECK THAT] ALEX SENT ME, BUT I FOUND OUT HE PUT BRICKS INSIDE OF IT. IT'S TWICE AS HEAVY!" — Larry LaLonde of Primus



FAREWELL TOUR

AS **PRIMUS** PRIME MOVERS **LES CLAYPOOL** AND **LARRY LaLONDE** PREPARE TO SET OFF ON A TOUR THAT PAYS TRIBUTE TO **RUSH**'S ICONIC 1977 ALBUM, *A FAREWELL TO KINGS*, THEY CHECK IN WITH *GW* AND — OF COURSE — RUSH'S **ALEX LIFESON.** By Joe Bosso



"HONESTLY, THIS WHOLE THING STARTED AS A JOKE," SAYS BASSIST **LES CLAYPOOL**, EXPLAINING HOW HE AND HIS PRIMUS BANDMATES — GUITARIST **LARRY "LER" LaLONDE** AND DRUMMER **TIM ALEXANDER** — BEGAN COVERING RUSH'S 1977 ALBUM *A FAREWELL TO KINGS* FROM START TO FINISH. "THEN ONE DAY IT WAS LIKE, 'HEY, WAIT. MAYBE THIS ISN'T A JOKE. MAYBE WE SHOULD ACTUALLY DO THIS.'"

Claypool quickly points out, however, that at first the band considered paying tribute to their musical heroes by playing that album's follow-up, 1978's *Hemispheres*, but there was one little hitch: "*Hemispheres* has 'Cygnus X-1 Book II' on it," he says, "and we couldn't really go out and play that one without doing the first one — that would be a little strange." For a second or two, the band even tossed around the idea of covering Rush's grand sci-fi classic *2112*, but Claypool thought that such a gesture would be deemed "too obvious."

"So we decided to play *A Farewell to Kings*," he says, "which made sense because it has 'Cygnus X-1 Book I.' Plus, that was the first Rush album I ever heard. I remember seeing Cygnus as a kid and watching the Rocinante spaceship flying through the black hole and just ejaculating in my pants and thinking, 'That's the greatest thing I had ever seen.'"

Ever since Primus opened for Rush in 1992, the members of both bands have remained tight. Recalling his reaction when he was told that Primus planned to tackle *A Farewell to Kings* live, guitarist Alex Lifeson says, "I thought to myself, 'I hope Ler gets those chords right.'" He laughs. "You know, the song 'A Farewell to Kings' has some quirky chords in it, especially the ones that are up high on the neck. And with 'Xanadu,' I thought, 'Oh, my God. The poor guy's going to be suffering night after night with that 40-pound guitar on his shoulder." He adds, "But seriously, I thought it was great. What an awesome idea."

Originally, Primus planned to take their A Tribute to Kings tour — a full reading of *A Farewell to Kings* followed by a set of their own songs — out on the road in 2020, but once Covid effectively shut down the global concert business for the next 18 months, they were forced to postpone those dates until last year. Lalonde notes that the unexpected time spent at home had its benefits.

"To be honest, it meant I could use all of that free time to actually figure out these guitar parts," he says. "Like Alex said, these songs aren't that easy to play. I found out the best way to learn the chords was to simply email him and ask him what they are. And that heavy guitar as well [*a Gibson EDS-1275 doubleneck*] — I'm using one he sent me, but I found out he put bricks inside of it. It's twice as heavy. There's bricks inside of it. I'm sure of that."

Lifeson lets out a good-natured laugh, but he doesn't dispute whether he did or didn't add any weight to the guitar. "It feels that way," he says.

The 2021 A Tribute to Kings tour was enthusiastically received by fans of both bands, so much so that Primus are setting off on another such excursion this spring, and for the first time the itinerary will include stops in Rush's home turf of Canada. "I'm glad that people are into seeing it," Lalonde says. "It should come as no surprise that people love these songs, and they love seeing them being played and hopefully not butchered too bad — at least myself. That love is reinforced when I meet people who come out to the shows. A lot of them say how emotional it was to see these songs being played. They'd sing along to them. For me, it was cool to see how much people love this band."

In the following interview, Claypool, Lalonde and Lifeson discuss Primus' A Tribute to Kings tour, and Lifeson reflects on the recording of the iconic album behind it all.

Alex, I'm curious. Did Rush ever play *A Farewell to Kings* in its entirety?

ALEX LIFESON: I would guess so. I mean, we did *some* of the songs.

LES CLAYPOOL: I asked Geddy about this. I looked this up because I have that big giant book of all the set lists. You know the one, right?

LIFESON: Yeah, yeah.

CLAYPOOL: It's got everything — how much you guys got paid. The ticket prices are amazing. I asked Geddy if you guys ever did "Madrigal" live, and he said no. I've never seen it on a set list.

LIFESON: No. No, there was always one or maybe two songs we would record knowing we would never play them live. That was certainly one of those songs. "Different Strings" [*from* Permanent Waves] was another.

CLAYPOOL: "Madrigal" has become the song where Ler and I embrace each other on stage as we perform it. Sensitive, sensitive tune, you know?

Both bands hit it off when you played together in 1992. You would even jam with one another after sound checks, right?

[*from left*] Primus' Les Claypool, Larry LaLonde and Tim Armstrong perform in Milan in 2015

MAIRO CINQUETTI/NURPHOTO VIA GETTY IMAGES

LIFESON: We did. We would do sound check at 4:30, and then Primus would set up and they'd do their sound check. We'd have dinner at 6, and then we would have a jam, usually in our dressing room or in a hallway that was nice and echoey. At one point, the deal was that you had to go out and get an instrument you couldn't play. Ler, I think you got a clarinet.

LARRY LaLONDE: That's right.

LIFESON: I got an accordion and a flute. We all played these instruments we had no idea how to play. We actually recorded these jams. I don't know what happened to those recordings, but we did them everywhere. When we played in Berlin together, just after the wall came down, we had a jam outside around the corner from the parking lot of the arena. There was a little grassy area outside the stage door, and I remember setting up there. Neil had his practice kit, I think.

LaLONDE: I saw Alex using a tortilla chip for a guitar pick one time. That was pretty sweet. [*Laughs*]

When you say "jam," what kinds of songs would you play? What'd it sound like?

LaLONDE: It sounded like somebody asked, "What would it sound like if someone had just bought an accordion that day?" That's the kind of music it was.

CLAYPOOL: I will say, one of the greatest things I ever experienced was during one of those jams in a sports arena locker room and watching Neil play the lockers as his percussive instrument. It was amazing.

> "THERE WAS ALWAYS ONE OR TWO SONGS RUSH WOULD RECORD KNOWING WE WOULD NEVER PLAY THEM LIVE. 'MADRIGAL' WAS ONE OF THEM"
> — Alex Lifeson

Bearing in mind that the tour is called A Tribute to Kings, I'm curious if any of you have seen actual Rush tribute bands.

CLAYPOOL: On YouTube, I've seen — what are they called — Rash? They're the one band that's pretty popular. I see Geddy wearing their shirts.

LIFESON: Yeah. He'll endorse anybody. [*Laughs*]

LaLONDE: I saw them with the Gillettes.

LIFESON: I haven't seen any. I don't really think about it, to be honest with you. I guess it's a nice compliment that someone would take the time to learn your songs and play them. I suppose we've all been tribute bands at one time, learning other people's songs when we're starting out. I don't know... I don't really think about it.

It's a whole different subgenre from what Primus is doing here. Full-fledged tribute bands get the whole thing down — the attire, the way the members look.

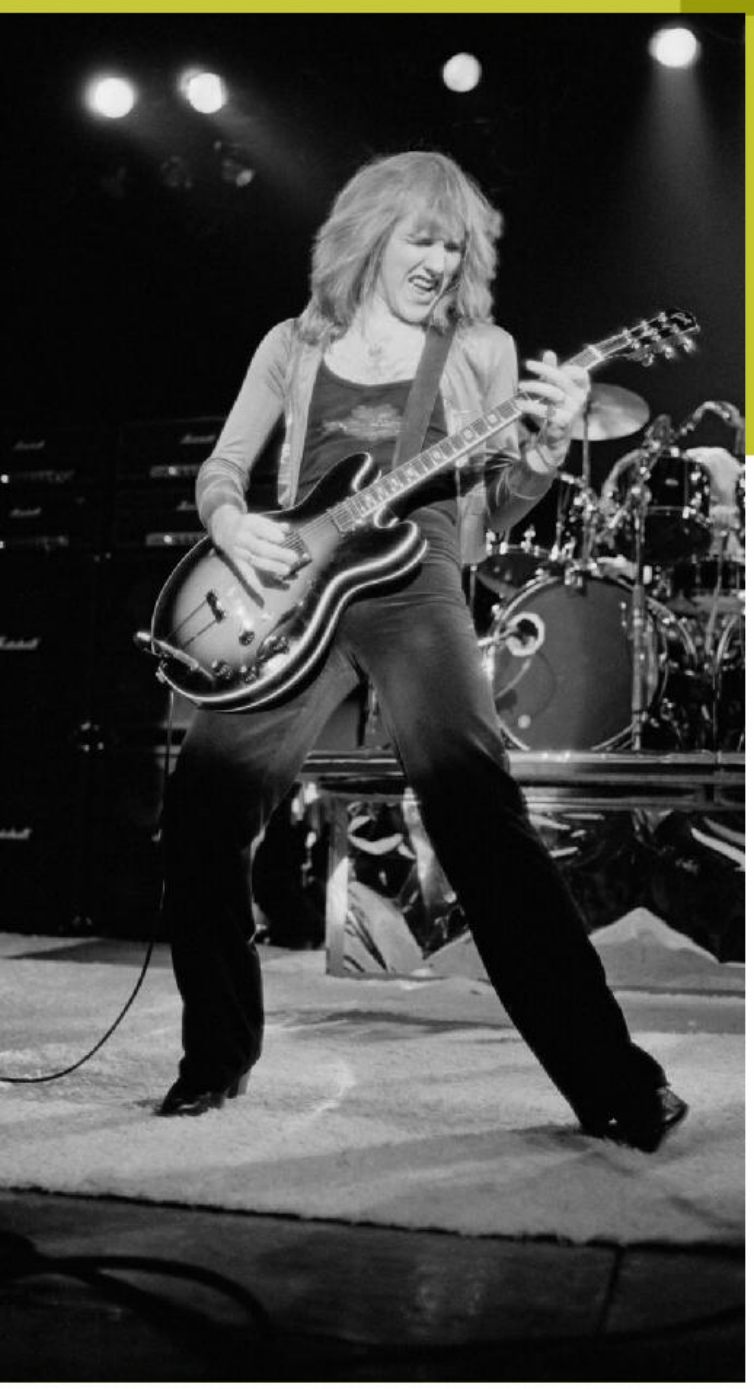
LIFESON: Yeah, that's pretty crazy. I don't know why you'd want to look like Geddy. [*Laughs*]

CLAYPOOL: I already look like Geddy. [*Laughs*] I have four silk robes I bought for this tour.

LaLONDE: Yeah, that's how you get the sound.

CLAYPOOL: Exactly. It sounded terrible until we got the robes.

LIFESON: More scarves.



Alex Lifeson on stage with Rush, April 14, 1977, at Memorial Coliseum in Fort Wayne, Indiana; "I guess it's a nice compliment that someone would take the time to learn your songs and play them. I suppose we've all been tribute bands at one time, learning other people's songs when we're starting out"

LaLONDE: Yeah, we need scarves. We're deficient in scarves.

What about Primus tribute bands? Les and Ler, have you checked out any?

LaLONDE: Not really. I think I've seen some clips people have sent me, here and there. People send me, like, a two-second clip or something — I'm assuming it's a cover band or someone playing a song.

Alex, have you been to any of the Tribute to Kings shows?

LIFESON: No, I haven't been out of this city in two years. I would love to see them. I think there's a Toronto date coming up this summer?

CLAYPOOL: Massey Hall.

LIFESON: Massey Hall's beautiful. They've just done a major, multimillion-dollar restoration of the place. I just did a gig there for Andy Kim.

Have you seen any videos of Primus from this tour?

LIFESON: No, I haven't. I'm still trying to figure out how to work my computer or iPad. I'm waiting for the real thing. I'm sure it's awesome.

LaLONDE: He's waiting to see me play the parts wrong in person.

Ler touched on how hard it was to nail some of the chords in this material. Les, were there any difficult aspects for you as well?

CLAYPOOL: Oh, my God, yes. [*Laughs*] The vocals were very difficult. I mean, everything about it's very difficult — it's frickin' Rush! Besides having to put on a big cinder block of a double neck instrument around your neck every night... I have to say, I love playing Primus songs, but every night I look forward to playing *A Farewell to Kings* because it's just so much fun.

About the vocal parts, I kind of figured out a little trick of Geddy's, which I won't say, because I think I think it might be a secret. Finally, my son just said, "Dad, quit trying to sing it like Geddy. Just do it your own way." So I just kind of did that. I have some stuff that's sort of in the upper register, so I would just take on these characters, like Sgt. Baker [*from Primus' 1991 album* Sailing the Seas of Cheese] ... And, of course, there's the keyboard parts. But once you've got it, you've got it.

Did playing the same instruments as Rush used at that time help you feel more "Rush-like"?

CLAYPOOL: Yes. And the robes! [*Laughs*]

LaLONDE: For me, it definitely did. One of the hardest but most fun parts is trying to switch between the necks. There's a video that shows how Alex does it. It's one of my favorite parts of the whole night, trying to get that sweeping across and flipping the switch back.

LIFESON: You've got to be quick.

LaLONDE: You do! But there is a video out there — I think it's from *Moving Pictures*. There's one little section I saw where they show you do it back and forth. I was like, "Oh, what's that?" I froze it. I watched it, like, a hundred times trying to figure it out. It's awesome.

Alex, *A Farewell to Kings* is often cited as a breakthrough album for Rush. Does it hold a special place in your heart?

LIFESON: Yeah, it does. I remember when we were in the studio recording it and the mood we were all in at the time. We had done a tour of Britain before the album. It was the first time we toured there and the promoter didn't expect anything, but we actually did really, really well. We came back to record the album there, and it was the first album that we recorded in Britain. It was really a great experience for us to go back to the roots of the music we listened to when we were young. Rockville was a very cool, very rural kind of studio, not fancy at all, but it had a good sounding room and a great sounding console. We had so much fun recording, as we always did.

And then playing this stuff — "Closer to the Heart" became quite a big song for us, and "Xanadu" was always a treat. "Xanadu" was the first song we recorded, and I remember we played it once from beginning to end so that the engineer, Pat Moran, could get levels. We played it one more time, and that's the take that's on the album. We did all 11 minutes of it, and Pat was like, "What?! They switched guitars — what the fuck?" [*Laughs*] He was so impressed. And then we got to the second song, which was "Cygnus" or something where it was a little more tedious and more hard work. [*Laughs*] Back then we used to prepare. We used to go into the studio with songs written and ready to go. And it was certainly one of the last examples of that.

Any thoughts on doing another Rush album after this tour?

LIFESON: Uh, no. [*Pause*] Are you talking to me?

Oh, no, no! I'm sorry. No, I meant the Primus guys.

LIFESON: Oh, OK. [*Laughs*]

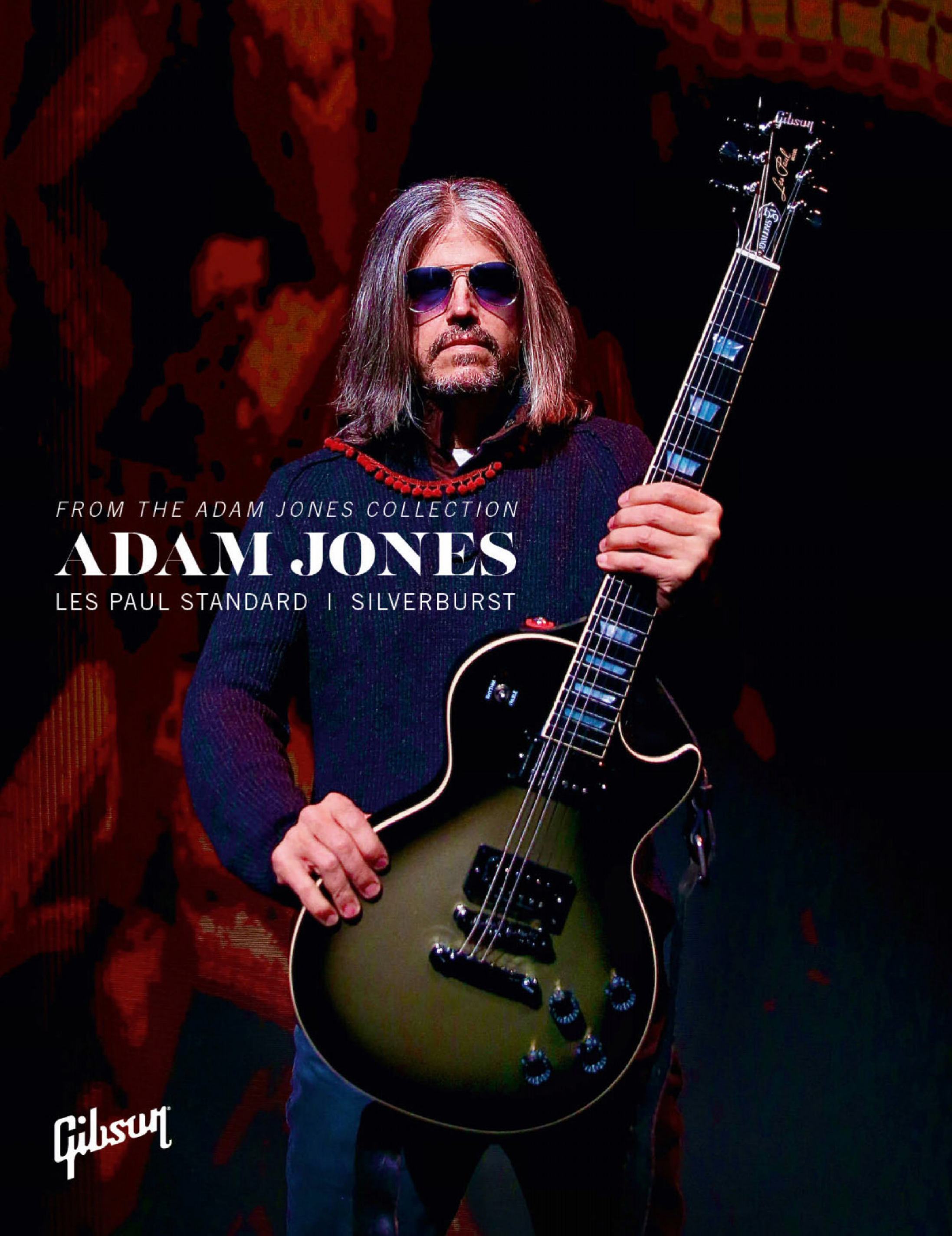
CLAYPOOL: I mean, we have to do *Hemispheres* at some point in time; at least we've got to do "Cygnus Part II," just because you've got to finish the sandwich, you know?

LaLONDE: And I already know how to play it. One of the ways I learned how to play guitar was learning all the stuff from *Hemispheres*. It's like, I'd never seen these chords anywhere before; all my guitar heroes didn't play these chords. So that's how I learned them.

LIFESON: I'm to help you with those chords if you need it — if I can remember.

LaLONDE: You're going to regret that offer. GW

FIN COSTELLO/REDFERNS



FROM THE ADAM JONES COLLECTION

ADAM JONES

LES PAUL STANDARD | SILVERBURST

Gibson

Alex Lifeson with his signature Gibson Memphis ES-Les Paul

NEW

"I FEEL LIKE I'VE FULLY EXPLORED THE WHOLE AREA OF SOLOING"

WORLD MAN

RUSH LEGEND **ALEX LIFESON** REEMERGES WITH A NEW BAND, NEW MUSIC AND A NEW, SCALED-DOWN APPROACH TO SERVING THE SONG. By Gregory Adams

ALEX LIFESON'S PLACE IN MUSIC HISTORY AS a premiere prog player cannot be understated. Across five decades with Rush, the Toronto-based guitarist delivered thrill-rides of dramatic arpeggios, quixotic whammy-play and irregular hooks galore. But seven years on from Rush's final concert performance — and two since the tragic loss of drummer/lyricist Neil Peart to glioblastoma, a form of brain cancer — Lifeson returns this spring with music from his much-anticipated, and stylistically divergent new project, Envy of None. The fledgling group's sonic aesthetic is quite a pivot from what longtime Rush fans may be expecting from the Canadian guitar hero — some of the darkly cinematic, synth-sized soundscapes of the quartet's 11-song, self-titled effort arguably hew closer to the moody swerve of *Violator*-period Depeche Mode or Nine Inch Nails than the soaring prog elasticity of, say, "YYZ" or "La Villa Strangiato." Though not without its giant guitar moments, Lifeson's purview within Envy of None's first album was to play with texture more so than high-flying, trem bar-heavy lead work.

"I feel like I've fully explored the whole area of soloing," Lifeson tells *Guitar World*. "I think I have a particular style and character to my solos, [*and*] there's lots of variation in my soloing, but I think at this point in my life it's more about servicing the song. Not being too distracting, or shining a light on any particular thing. It's just getting into the groove, tapping your foot and feeling connected with the song itself."

Though Lifeson is excited to be taking himself in a new sonic direction, Envy of None's debut album nevertheless follows Rush's staggeringly impressive and iconic body of work — Canada's greatest power trio left a wholly immeasurable imprint on music fans across 19 full-length albums and countless mind-bending live performances. While Lifeson revealed in 2018 — some 50 years after forming Rush as a teenager — that the group were basically done, he clearly hadn't closed the book on music altogether. At the time of that announcement, he'd already been drafting the original passes of tunes like Envy of None's "Kabul Blues," an evocatively sandy sway of back-masked guitar tricks and slack, snapped banjo licks.

"After the last Rush tour in 2015, I made sure I started writing immediately. I didn't want to lose it; I didn't want to feel like that was the end. So I continued to write, just for my own benefit," he says. "A few of those

tracks are on my website, some of them are on the Envy of None album."

As Lifeson was developing song sketches on his own, longtime friend and bassist Andy Curran — previously of Toronto hard rockers Coney Hatch, and a former A&R person who spent time on the road with Rush — also approached the guitarist about playing on a clutch of electronics-spiked tunes he'd been working on with guitarist/programmer Alfio Annibalini. Lifeson agreed, casually sending files back and forth with Curran for a few years before Portland, Oregon-based vocalist Maiah Wynne added her dramatic vibrato to the pieces. The singer was the X-factor Lifeson and co. needed to put the band on the front burner. While initially conceived as an EP, by 2021 Envy of None got serious about their songbook, ramping up their productivity to produce a full-fledged album.

"You need to have a focus like this," Lifeson suggests of finding inspiration within Envy of None. "It's one thing to pick up the guitar and play for 10 to 15 minutes a day; it's another thing to devote a whole day to recording and developing a part."

Fittingly enough, Lifeson is explaining this while seated in front of a couple dozen guitars hanging from the walls of his Toronto-area home studio. This includes a beauty, butterscotch '52 reissue Telecaster from 1980 that Lifeson wagers he'd written "at least 70-80 percent of Rush's material on" and a prized 1953 J50 acoustic that Geddy Lee gave him on his 65th birthday. The deep brown body of another Tele was made out of a door that once hung at the long-gone Le Studio facility in Morin-Heights, Quebec, where Rush recorded seven albums between 1980 and 1993. While sizable, the collection used to be a whole lot bigger, with Lifeson explaining that he'd recently sent off 63 guitars to be sold at auction. Amongst the cull was a prized white ES-355 he'd picked up from Gibson's then Kalamazoo-based factory in 1976, along with a Dove acoustic and a double-necked 1275. Lifeson refers to the semi-hollow ES-355 as the "quintessential Alex Lifeson guitar" — Gibson had reproduced the gold-plated character piece as a Lifeson signature in 2008, though the guitarist notes that the neck was a bit fatter on the repro than his Norlin-period original — and it was featured on every Rush album from 1977's *A Farewell to Kings* through 1996's *Test for Echo*. While he was ready to let go of the guitar, downsizing his collection ended up affecting him more than he'd expected.

"My god, that was one of the most emotional, difficult things I've ever done in my life. I thought it would be easy. I worked it all out in my head, but I was a mess when I did that. The 355 was the last one to go. The case was wrapped in bubble wrap, and I sat in the mudroom in my house just holding it, talking to it and kissing the bubble wrap — it was pretty pathetic. Then I carried it out to the truck and said goodbye to it."

The Envy of None album did, however, give Lifeson the opportunity for one last dance with the ES-355, which surges through chunked-up chord work on the record's bruising "Enemy." Elsewhere, Lifeson's prismatic, delay-distanced sculpting plays a more supportive role, as on first single "Liar," one of many moments that crackles via Curran's in-your-face fuzz bass. "I feel like I'm catching a break, to be honest with you," Lifeson says of providing textural "ear candy" while his Envy of None counterparts step to the forefront.

When it came to the interplay between he and Annibalini — the latter musician juggling beatmaking with alt-pop guitar performances on "Never Said I Love You" — Lifeson quickly realized he wasn't there to go wild on the tracks as a lead player.

He explains: "I got the sense that [*Andy Curran*] wanted me to be *the* guitar player, but I kept [*listening to*] Alf's guitar parts in 'Never Said I Love You,' for example, which is a great, hooky, poppy kind of song. When I first heard it, I thought, 'There's nothing wrong with the guitars on here; I'm not going to replace stuff that I don't need to.' It's effective; it's his style. Maybe I wouldn't have played that, but it suits the song and it's great. Who am I, a big shot? Forget it. I'll just play some nice, big acoustic in the chorus, lift it up and make it hookier in that sense. I was perfectly happy with that."

Throughout the making of *Envy of None*, Lifeson was likewise blissing out on the perception-distorting peel of backwards guitar. It's a go-to flavor on the aforementioned "Kabul Blues," as well as "Old Strings," a striking cosmic ballet. Throughout most of the track, Lifeson's volume pedal conjures elegiac, mock-pedal-steel styling. He shifts gears in the second verse, though, dovetailing a Hendrix-inspired ripple of backmasked licks around Wynne's softened vocal, Lifeson envisioning the co-mingling "as this swirling dance between her and I."

"Anything that's backwards sounds unusual, and if you process it, it sounds even more unusual," he elaborates of the aesthetic, while noting that he'd flipped Wynne's vocals to more accurately match her performance rather than just add some "random" backwards melody. "I clued in on that being a more concise way of making something backwards sound like it's connected to the song. It adds so much emotion and character to the part."

Gear-wise, Lifeson played around with plug-ins through most of the effects-heavy sessions, but he admits to bringing out his Electro-Harmonix Electric Mistress to achieve some of *Envy of None*'s wettest tones. One guitar that still sits in Lifeson's collection is a '57 Les Paul Goldtop, which he gloriously puts to use through a dexterously mountain-scaling set of runs that conclude "Spy House."

"That was the first song I wrote at the

[*left*] Alex Lifeson and Neil Peart on stage in Austin during Rush's final tour, May 16, 2015

[*right*] Envy of None [*from left*]: Lifeson, guitarist Alf Annibalini, bassist (and Coney Hatch founder) Andy Curran and vocalist Maiah Wynne

LEFT: GARY MILLER/GETTY IMAGES RIGHT: RICHARD SIBBALD

end of the Rush tour," Lifeson says. "It has a solo because it was a natural thing for me to go into [*at the time*] — it's the only solo on the record, I believe. It was written from that point of view, [*so*] it is more guitar-centric. I mean, I love having those contrasts of spacey, dreamy stuff happening and a few moments [*like*] that."

Beyond the album's big solo, Lifeson ultimately found favor weaving his unique guitar flavor around his Envy of None bandmates, who also had a hand in reconfiguring some of Lifeson's ideas. "Kabul Blues" had been premiered as a Lifeson instrumental in the summer of 2021, but was remodeled for the Envy of None album to include Wynne's delay-dripping vocal melodies — Lifeson also revamped his transcendent wriggling on the piece to better fit the singer's aesthetic. While he'd initially brought a "simplistic" four-string rhythm to the demo, he gladly got Curran to provide supple low-end work on the piece to give it "a bass player's sensibility."

In the case of "Old Strings," the song initially existed as an up-tempo number with a "rootsy sort of swing to it" before Curran and Annibalini brought down the tempo, Lifeson hints at the original version being earmarked for a future solo album from Wynne. A roots-rustic twist remains on the LP, however, via the inclusion of closing number "Western Sunset." Following the eerily fuzz-forward, post-industrial pound of "Liar" or "Enemy," the burnt ochre haze of acoustic strums and brushed snare hits stands as an understated, bittersweet instrumental, which Lifeson dedicated to departed friend, Rush bandmate and eternal drum icon Neil Peart.

> "I VISITED NEIL WHEN HE WAS ILL. I WAS ON HIS BALCONY WATCHING THE SUNSET AND FOUND INSPIRATION. THERE WAS A FINALITY ABOUT A SUNSET THAT STAYED WITH ME..."

"I visited Neil when he was ill," Lifeson had previously explained in a press release. "I was on his balcony watching the sunset and found inspiration. There's a finality about a sunset that kinda stayed with me throughout the whole process. It had meaning. It was the perfect mood to decompress after all these different textures... a nice way to close the book."

While the first Envy of None album was recorded remotely, earlier this year the quartet convened in Toronto for a listening party with family and friends — it had been the first time all four members of Envy of None has listened to the album together. Despite this, they didn't carve out any extra time to hit up a rehearsal room and work out the arrangements in-person. Lifeson suspects Envy of None could start touring at some point in the future — for that matter, he also notes that a few song ideas currently hovering in the digital ether could take shape eventually. That said, Lifeson is also quick to note that if Envy of None roll up in your town, there's a damned good chance he's not the one who'll be riffing it up alongside the rest of the band.

"My touring days are over, but we would certainly put together a group of musicians that could go on the road with Maiah and present a really cool show. I would maybe do a couple of dates here and there [*but*] I'm certainly not going to go on the road for 200 days a year on a tour bus," he says, adding with a learned, knowing chuckle, "been there, done it." GW

WORDS BY
RICHARD BIENSTOCK

PHOTOS BY
JONATHAN WEINER

FRUSCIANTE, UNLIMITED

IN THIS CANDID CONVERSATION, JOHN FRUSCIANTE EXPOUNDS ON THE BENEFITS OF KICKING YOUR EGO TO THE CURB, TRUSTING YOURSELF AS A PLAYER, RELIGIOUSLY MEMORIZING CHARLIE CHRISTIAN'S GUITAR SOLOS AND — OH, YEAH — HOW THE PIECES FELL INTO PLACE FOR HIS HIGHLY ANTICIPATED RETURN TO THE RED HOT CHILI PEPPERS

RED HOT CHILI PEPPERS

"I THINK THAT AT THE BEGINNING OF MY TIME IN THE BAND, I HAD MY MIND TOO MUCH ON TRYING TO IMPRESS PEOPLE, AND I WASN'T TRUSTING MYSELF ENOUGH"

JOHNI

FRUSCIANTE WAS JUST 18 WHEN HE WAS OFFERED THE GUITAR slot in the Red Hot Chili Peppers. By that time, he had spent years honing his skills on the instrument, immersing himself in the playing of Hendrix, Beck and Page; Eddie Van Halen and Randy Rhoads; Steve Howe, Steve Hackett and Steve Vai; Frank Zappa and Robert Fripp and Adrian Belew. He listened to the Germs and the B-52's and Siouxsie and the Banshees, to Sly Stone and James Brown and Parliament, to funk and punk and rock and prog and shred and new wave and goth. "I went through many phases," Frusciante says. "Every year I was kind of a different person when I was growing up playing guitar, because as I kept getting better, my tastes kept changing toward something that was a little more difficult to play."

But for all the music he loved — and he loved a lot of music — Frusciante loved the Red Hot Chili Peppers the most. "They were my favorite band," he tells *Guitar World* one afternoon over Zoom. Living in L.A. at the time, he says, "I saw them as often as I could. You went to one of their shows, and there was this magic energy that was happening. It was like being in a dream."

It would stand to reason, then, that being tapped to become a full-fledged participant in that magic energy would be, well, a guitar player's dream. And to be sure, when Frusciante officially became a Pepper in 1988, he brought with him, as might be expected, the unbridled energy and enthusiasm of a kid who had just won the rock guitar lottery. Another thing he brought? Sheer chops, with a high level of technical facility on his instrument (by this time, he says, he could peel off most any Frank Zappa instrumental, as well as all the solos on Alcatrazz's 1985 metal platter, *Disturbing the Peace*, which were performed by a then up-and-coming six-stringer named Steve Vai) that enabled the predominantly punk-funk-based act to venture into previously unexplored musical realms.

But still, something was missing. "The first year or so that I was in the band was definitely a struggle," Frusciante says.

He pauses, then restarts. "I've got something to say that I think could probably be good for guitar players. I think that at the beginning of my time in the band, I had my mind too much on trying to impress people, and I wasn't trusting myself enough. I was feeling all these things — 'I want to be unique,' 'I want to show off,' 'I want to stand out' — and everything I was doing felt forced. I didn't feel free and I didn't feel like I was saying anything that I wanted to say. I didn't feel like I was going deep in myself."

Frusciante's first album with the Chili Peppers, 1989's *Mother's Milk*, added a hookier, harder-rocking element to their sound, with bigger, thicker riffs and faster, flashier leads. The album was their most successful to date and became their first gold-certified seller. But, Frusciante says, "by the time we were ending that tour, I got to such a point of unhappiness that I said, 'I'm just going to throw away all these things I'm trying to do. I'm going to stop trying to grab people's attention. I'm going to take my ego out of it entirely.' "

Instead, he continues, "I decided I was just going to use my guitar to try to support the other people in my band. So I simplified what I was doing. And at the same time, I was also putting a hundred times the amount of personal expression and soul into it than I had before."

This change, according to Frusciante, "was the step that, all of a sudden, made people respond strongly to what I was doing. I wasn't trying to be a Red Hot Chili Pepper in terms of what I thought other people thought that was — I just started being myself. And that honest version of myself is what you've had ever since."

THAT HONEST VERSION, combined with an open creative mind and a determination to always play for the song, has been a throughline in all of Frusciante's work, from the slinky single-note funk licks, fluid, Hendrix-y chordal melodies and hard-hitting riffage that characterized his playing on 1991's epochal *Blood Sugar Sex Magik*, to the sparse, vocal-like lines that matched the airy sonic landscapes of "Scar Tissue" and "Californication," both from 1999's *Californication*. It's there in the sometimes way-out excursions and experimentations of the many solo efforts he produced during his time(s) away from the band. And it's also there on the new *Unlimited Love,* Frusciante's first record with the Red Hot Chili Peppers in roughly 15 years.

John Frusciante, photographed in early March with his 1962 Fender Strat — "My main guitar since I rejoined the band the first time," he says

Not surprisingly, the new album is hotly anticipated. The Chili Peppers have had several extraordinary guitarists in the band over the course of their lifetime, from the late Hillel Slovak (who Frusciante has always acknowledged as a massive influence), to Jane's Addiction's Dave Navarro to, most recently, Josh Klinghoffer, who played on their last two albums, 2011's *I'm With You* and 2016's *The Getaway*. But, arguably, it's the combination of Frusciante's guitar in tandem with Flea's bass, Chad Smith's drums and Anthony Kiedis' vocals that constitutes, for many fans, the definitive version of the band.

And there's plenty of music on *Unlimited Love* to back up that position. The record itself is a massive undertaking, with 17 songs spread across more than an hour of music. Throughout, Frusciante's playing is nothing short of stunning. There's the opener and first single, "Black Summer," on which his liquid chords give way to bright chorus melodies and a pile-driving, fuzz-powered solo, and the hushed closer "Tangelo," built around his gentle, almost classical fingerpicking. There's the cascading tremolo lines of "The Great Apes" and the surfy tones and complex chording of "White Braids & Pillow Chair." There's the circular, ominous single-note patterns that close "Veronica" and the waves of squalling feedback he rides to cathartic release in "The Heavy Wing."

The result is not just a great Red Hot Chili Peppers album, but one that shows the band, more than 30 years after Frusciante joined for the first time, still reaching new heights together. "When I first started talking with Flea," Frusciante recalls about his latest return to the fold, "we said to each other, 'If we start playing together again, we should do something completely different than what we've done before.' "

At the time Frusciante and Flea had this conversation, it's worth noting, there was no guarantee they *would* actually play together again, at least not as the Red Hot Chili Peppers. Frusciante had left the band in 2009, following the massive world tour in support of their *Stadium Arcadium* album, in order to pursue his own music. He spent the next decade immersed in a solo career that saw him heavily exploring synth and electronic music. But he never stopped playing guitar.

"I was making electronic music, but I also went through a period not too long ago where I was playing along with a lot of Charlie Christian stuff,"

UNLIMITED LOVE

A SLEW OF TALENTED PLAYERS SELECT JOHN FRUSCIANTE'S FINEST MUSICAL MOMENTS (AND WINNINGEST QUALITIES!)

By Amit Sharma, Jim Beaugez, Damian Fanelli, Joshua Miller, Joe Bosso and Damon Orion

"John has always been an MVP in any band he performs with. He always writes the perfect part, and his passion for vintage recording gear captures his tone magnificently. Perhaps one of my favorite performances by him is an obscure one, 'Inca Roads' by Frank Zappa, performed solo live. Anyone who can play it is a Jedi boss! I never had to play that part when I was with Frank, thank goodness."

— STEVE VAI

"For me it's 'Otherside' off of *Californication.* It's a great example of how the simplest guitar parts can be so clever and well-fitting for a band like RHCP. I can't imagine that writing parts to complement Flea's grooves (without getting in the way) is an easy task. Frusciante is the very definition of a guitarist who doesn't overplay — and always lays down such appropriate ideas that include his specific voice."

— NILI BROSH

"JF is among the very few guitar players of our generation that came up with his own very distinctive sound, and that's not an easy thing to do on an instrument that has been around for a long, long time. Despite his being on my radar forever, it wasn't until our 2019 album, *Mettavolution,* that you can hear his influence — and it'll be very present in the new Rodrigo y Gabriela album."

— RODRIGO SANCHEZ (RODRIGO Y GABRIELA)

"John's songwriting and his sense for harmony and sound has always been so inspiring. *Curtains* [*Frusciante's 2005 solo album*] is a masterpiece that showcases all of that — and 'A Name' or 'Time Tonight' are two of my favorites."

— PHILIPP DAUSCH (MILKY CHANCE)

"What I love most about John Frusciante is the way his style has the clear roots of old-school guitar greats like Jimi Hendrix and Frank Zappa, yet still remains completely

he says. "My pattern was, I would make electronic music six days a week, and one day a week I would spend about 15, 16 hours learning Charlie Christian solos. By the end of that year, I had learned all his solos that he'd done with Benny Goodman, with Lionel Hampton — I had memorized all of them."

During this time, Frusciante and Flea rekindled their friendship. "And Flea, jazz is the first music that formed his musical mind," he says. "So he was excited that I was learning this Charlie Christian stuff, and he told me to tell him a few songs to learn and he'd learn 'em. We got together a couple of times to do that, and then at one point later on I had some drum machine beats that were ready to go at my studio, and we jammed on those for a couple hours, just me on my Strat and him on his bass. It had nothing to do with the concept of me being in the band again. It was just, we had done this Charlie Christian stuff, and it seemed like it would be fun to jam along to drum machines."

From there, the pieces began serendipitously falling into place. "Around that same time, I had run into Chad somewhere, and Chad mentioned he'd love to jam with me," Frusciante says, then laughs. "And so it was, well, who are we gonna get to play bass? Like, I don't know that many bass players! But Flea and I had just had that awesome jam together, so I said to him, 'Chad mentioned he'd like to play sometime. Would you be up for the three of us getting together?' And Flea went, 'Yeah, that'd be cool.'

"And I remember he paused for about 10 seconds, and then he said, 'You ever think about rejoining the Red Hot Chili Peppers?' "

At the time, Klinghoffer was still the Chili Peppers' guitarist. But the chemistry between Frusciante and his old band mates was undeniable. "So I said to Flea, 'Yeah, I have thought about it,' Frusciante continues. "And from there we talked about it for a bit. Then Flea went and talked to Anthony, and Anthony said he was psyched about the idea."

Even so, Frusciante resisted. He had already left the band two times — first in 1992, when he found himself increasingly uncomfortable with how massively famous the Chilis had become in the wake of the breakout success of *Blood Sugar Sex Magik*, and then again after *Stadium Arcadium*. "Being in a band with other people, it can be really hard when you're in that vulnerable position and putting your heart and soul into everything you do," he reasons. "And I would say the biggest problem we ever had was not communicating at times when it would've been really productive to com-

"My pattern was, I would make electronic music six days a week, and one day a week I would spend about 15, 16 hours learning Charlie Christian solos," Frusciante says

municate. So I wanted to talk things through and be sure nobody had any false expectations."

He wanted to be so sure, in fact, that when Flea and Kiedis met with him a few weeks later to discuss the possibility of reuniting, "I really tried to make it clear in every way why they might *not* want me to be back in the band," Frusciante says. "I even made notes, because I wanted to list as many reasons as I could why they might regret the decision, you know?"

But in the end, he says, "there was nothing I said that swayed them."

FRUSCIANTE IS THE most significant return to the Chili Peppers fold on *Unlimited Love*, but he's not the only one. The band also reunited with producer Rick Rubin, who has helmed every Chili Peppers studio album since *Blood Sugar Sex Magik*, save for the recent *The Getaway*. Given the turn of events this time out, it seemed a no-brainer to bring him back. Rubin was invited to the band's first rehearsal with Frusciante, and said in a recent interview that seeing the four musicians playing together again led him to feel so overcome with emotion that he began to cry.

When the reunited band set up shop at Rubin's Malibu recording compound, Shangri-La, they worked hard and fast. "We recorded 50 songs in three weeks," Frusciante says. The guitarist lived at the studio during the sessions, and in his bedroom there, he continues, "I had a big picture of Johnny Thunders on my left, and I had a big picture of Randy Rhoads on my right. And I had a picture of Jimi Hendrix behind a mixing console in the middle of me. It wasn't a planned thing, but it seemed to sum up like where I was at in terms of the style I was trying to do on the record."

Those three guitarists may have been a consistent visual presence for him during the sessions, but there were other players on Frusciante's mind as well. "As far as lead guitar playing," he says, "the things I kept listening to over and over and playing along with were Jeff Beck's *Blow by Blow* and *Wired*, and Freddie King's *The Complete King Federal Singles*, which is all of his earliest singles compiled onto a double CD. I was memorizing those solos all the time."

What was so appealing about Beck and King's playing? "I really love the way they make each note have its own personality — like, every note is a separate emotional event," Frusciante says. "Which is something people often lose when they're playing fast all the time — the notes are all kind of played the same way, and they can't have much distinction between them because they're going too fast. But I wanted to play in a way that was lyrical and emotive and expressive. So Jeff Beck, Freddie King, Albert King, those were big ones for me during the recording process. There were others as well, but those were a few I kept coming back to."

From here, Frusciante's discussion about his guitar approach moves from the technical realm into something more spiritual. "I also was really inspired by people for [*whom*] it's not really about techniques as such, but more about the energy they put into the instrument — where it feels like they're making the instrument explode," he says. "To me, there's a couple ways of doing that. Like, Eddie Van Halen did that. A lot of it had to do with his technique, but there was also so much energy that went into those techniques. Randy Rhoads, too. Every time he would start a solo, it was really exciting, you know? It was an event that you looked forward to."

He continues, "So that's one kind of energy. Then there's the kind of energy of someone like Johnny Thunders, especially on the first Heartbreakers album, where it's not so

of the times (if not a little bit futuristic). His heroes pushed the limits of the instrument and inspired generations of people to pick up the guitar... and John has done the same!"

— AYLA TESLER-MABE

"One of the first albums I bought for myself was *Blood Sugar Sex Magik*. The interplay between the bass and rhythm guitar is so in the pocket and organic — lots of innovative, understated guitar moments followed by chaos and fireworks. The solo on 'I Could Have Lied' is so expressive and emotional; it adds this desperation to Anthony Kiedis' delivery. I loved the guitar playing on the title track — it's riff-driven, melodic, explosive. The whole album kills."

— SAMANTHA FISH

"Original, raw, heartfelt and pure, Herculean and supernatural — these are some of the words I would use to describe John's guitar playing. Whether he's working with the cleanest of clean tones with a total absence of ambience, or the craziest of fuzzed-out, psychedelic, melt-your-face-off lead sounds, he always makes it feel natural and sound personal. John's live performances with the Chili Peppers are exceptional examples of his organic, highly creative and high-energy approach to using a Strat."

— JOE SATRIANI

"*By the Way* was one of the first albums I ever heard. I was instantly fascinated by John's playing and I always thought he had such an interesting style; it's so dynamic and expressive, and you can tell it's him straight away. Not to mention his tones are absolutely stunning! His songwriting is awesome too, always playing for the song and giving it exactly what it needs."

— SOPHIE BURRELL

"I vividly remember hearing 'Under the Bridge' the first time and not being able to fathom that it was just one guitar. There were bass notes, harmony and lead lines all happening at once, and for someone who had convinced himself that power chords were all that was needed, it was like he was playing a different instrument entirely. It's an experience John himself has echoed numerous times as he described hearing 'Little Wing' for the first time — that melodic style of rhythm playing that Curtis Mayfield pioneered and Jimi Hendrix expanded on is an integral part of my playing

today; John was the first person I heard put it to such good use."

— CHRIS BUCK

"One of my first-ever public performances was at summer camp playing air guitar along to 'Under the Bridge.' John was one of my earliest influences in that way. I was fascinated just mimicking him. I think he's brilliant, one of my favorites. The Red Hot Chilli Peppers *Live at Slane Castle* is one of the all-time best live performances ever captured on footage, and it's at least half because of John's contribution."

— LAURA JANE GRACE (SOLO, AGAINST ME!)

"My favorite piece from Frusciante would, hands down, be 'Snow (Hey Oh)' — for several reasons. Aside from the absolutely legendary complex arpeggio executed in a legato liquid manner, and the mass cultural timeless effect it has had since its recording, the homage paid to the traditions of J.S. Bach in the chordal cycle of the riff reminds us that sometimes the simple magics of this universe are just what our souls need."

— DANIEL DONATO

"John Frusciante is responsible for some of the most catchy and recognisable riffs in music. My fave is 'Dani California.' Although he's one of the most skilful guitarists out there, he's not hugely technical — he just has enormous feel and doesn't rely on fast, crazy runs to impress. He uses things such as dynamics and tonal range, interesting pedal effects and his other-worldly timing to compliment any song he's playing on."

— SOPHIE LLOYD

"'Scar Tissue' is one of my favorite Frusciante performances. I love the slide solos, and the main guitar parts are so economical, just like so much of his writing/playing. Obviously, you can hear his influences such as Hendrix, etc., but the parts he composes are uniquely his own. They are always deceivingly hard to pull off and most of the time you can sing his solos note for note. To me, that's a mark of a great guitarist."

— SADLER VADEN (SOLO, JASON ISBELL AND THE 400 UNIT)

"Every guitar part in 'Under the Bridge' is iconic. The beginning is very stark and nearly plain. When the hi-hats enter, you can hear the Jimi Hendrix influence; John deconstructed Hendrix's vibe and built it back up into his own thing. Sure, you

much about being in control of the instrument, but more about being out of control and making the instrument sound like it's going to explode in your hands. Johnny Thunders was really good at that. Greg Ginn was really good at that. Kurt Cobain was really good at that. So a lot of what I was trying to do on this record was to play in a way that sort of bridged the gap between these forms of expression — there's delicate little details, and then there's moments of practically smashing the instrument. I was concentrating on both of these things."

An example of these extremes in guitar approach coming together on *Unlimited Love* would be Frusciante's lead playing on "The Great Apes." "On that song, in both the middle solo and the solo I do at the very end, I feel like what I'm doing is a sum of all these different things," Frusciante says. "There's fast playing in it, but the most important thing is there's a lot of expression in it."

There's also, he adds, a lot of intensity. "It's that thing of making the guitar sound like if there's any more intensity going through it, it's just gonna blow up."

JOHN FRUSCIANTE'S TIME in (and out of) the Red Hot Chili Peppers, and the very high highs and very low lows that have gone along with it, has been well documented. Through it all, he says, there's a bond that has been forged between the band members that can never be broken. "We have a special relationship because we went from being a club band to an arena band together," he says. "Like, when I was first in the band, we had some bummer shows. Not all the time, but we had shows where nobody showed up, or shows where we were feeling like the audience wasn't as enthused as they had been before I joined. So we had to build our energy together to make something new out of the band. And we pulled that out of each other. That's a connection we share that nobody else can share with us, because it's only the four of us that had that experience."

It's an experience, Frusciante also acknowledges, that is very different from the one that the original version of the band — Flea, Kiedis, guitarist Hillel Slovak and drummer Jack Irons — shared. "Those guys knew each other in junior high school and high school, and they went from being kind of bummy guys sleeping on people's floors to realizing, 'Wow, when we step onstage, we have this energy that makes a whole club of people dance,' " Frusciante says. "For me, nothing we've ever done touches that lineup in terms of the energy I felt at their shows."

Frusciante's reverence for the original Red Hot Chili Peppers lineup runs deep, and it is sincere. So much so that, a week after our interview, he checks back in to further articulate how it felt to join his "favorite band in the world."

"I just wanted to keep playing in the style they had created with Jack and Hillel," he says. "I thought I would play like Hillel, but flashier. After about nine months I realized the flashiness wasn't impressing anyone, and there wasn't really a place for it in the band chemistry, so for a while after that I just relied on my energy. Those first nine months, I had the impression that a lot of their audience wasn't into me, but by the time we released *Mother's Milk*, I felt pretty accepted."

Regarding the particular influence of Slovak, who tragically died of a heroin overdose at just 26 years old [*in 1988*], Frusciante says, "I'm very lucky to have replaced such a great stylist. The challenge of attempting to appeal to his audience was character-building, and even when my own style appeared, I was still using his style as the basis for what I did. And luckily for me, there was some strange confluence of souls, where the more I stayed within the parameters laid out by Hillel, the more I sounded like myself. I wanted to make the band sound good, and I stopped caring about how I might come across. I became content to back up the other guys in the band and, unexpectedly, that made me stand out more, rather than less. To this day I see Hillel's style as the center of my own, where the band is concerned. He was a team player, and he added color and meaning to his bandmates' contributions, and that's what I try to do."

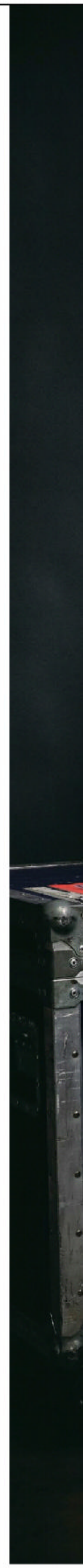
Interestingly, for all of Frusciante's youthful devotion to the Chili Peppers, he also says that "getting into them was actually a very gradual thing." He was first turned on to the band when he was 14, when his guitar teacher at the time auditioned for a spot in the then-fledgling act. "This was at the time when Hillel and Jack had quit [*both eventually rejoined the group*], and so they were looking for a new guitarist and drummer," Frusciante says. "They got Cliff Martinez from Captain Beefheart's band to play drums, and for guitar it was between Jack Sherman and my teacher. He didn't get the job, but I knew about the band from him telling me that he was auditioning."

Not long after that, a friend gave Frusciante a compilation of Chili Peppers music. Frusciante liked what he heard, but, he says, "it wasn't until I saw them live that they became my favorite band. This was when the original band, with Jack and Hillel, had gotten back together, and I'd never seen anything like it. The energy was incredible. I jumped around the entire show, and the whole thing was just this psychedelic blur. Everyone was really happy, and it didn't feel like the band and the audience were separate. So if you ask what I loved about them, that's it — that magic energy."

As evidenced on *Unlimited Love*, that magic energy is still alive in the Red Hot Chili Peppers today. But it requires tending to. "I think I loved the band with the Hillel lineup so much that, at the beginning of my time with them, all I could think about was that energy, and trying to match that energy," Frusciante says. "And I thought that meant being as fiery a guitar player as possible, on every level."

What it actually meant, as Frusciante returns to, was finding that "honest version" of himself as a guitar player. "Once I stopped forcing it," he says, "that's when it started to feel like, 'Wow, we really do have that same magic energy as the band had with Hillel.' "

Frusciante pauses. "Like, we're not *trying* to have it, you know? We just have it." GW



Frusciante with his '62 Fiesta Red Fender Jaguar

can hear Jimi's influence, but John's invention is absolutely identifiable. The variety of sounds he gets from the beginning of the song through the bridge are equally iconic. From solemn-sounding chords in the beginning, to the slightly overdriven and nearly reverb-free compressed sound of the chorus, to that chorused sound in the refrain where it goes from A major to A minor... The song has everything.

— HELEN IBE

"One of the things I love most about John is his ability to fill up so much sound with so much simplicity. His parts leave room for the bass and drums to do their thing, but they outline the harmony. The hooks are always catchy, and they fill up just the right amount of space while leaving enough for the imagination to fill in some of the blanks. A lot of the riffs are just so hooky — all the parts are so cool in the way they interact. But it's not like he's playing huge chords to fill things out; he's playing things that are actually a little more simple, with fewer notes than what a lot of other people would play. That plays into the technical and theoretical way he approaches things. He plays things that feel very catchy, interacting and weaving between the bass and the drums but also able to stand on their own."

— CORY WONG

"When I started playing guitar, *Californication* was the biggest album in the world. I was immediately struck by John Frusciante's slinky, funky, effortless style of riffing and soloing — often imitated, never duplicated."

— NITA STRAUSS

"Frusciante's playing on 'Hey' from *Stadium Arcadium* is impeccable. His clean guitar part creates this innocence that matches not only the vocal melody, but the tone of the overall piece. It creates this vibe to truly ride alongside the lyrics that Kiedis sings — all adding up to a guitar solo that can bring a man to his knees."

— JOSH KENNEDY (THE BLACK MOODS)

"The version of 'Don't Forget Me' from La Cigale feels like the entire band working at a fluidity you only find from people connecting to a moving force that's beyond all of them. The way John is playing here feels otherworldly. I'd think that even he would say he was connected to something beyond our human comprehension, where you

get entirely lost in the music that's happening at that moment. There's no way to force that state of mind for a musician or creative person; you have to just show up and hope it comes to visit you. Clearly, on this night John was met."

— BRIAN FALLON (SOLO, THE GASLIGHT ANTHEM)

"John Frusciante is a master of riffs that are imaginative, interesting, yet totally in service of the song. And his sense of time and groove give an understated effortlessness. One of my favorite riffs is on 'Snow (Hey, Oh)'; he takes a straightforward chord progression yet makes it so engaging, so musical, by choosing cool voicings, great articulation and well-placed slurs and dynamics."

— GRETCHEN MENN

"There's a song called 'Don't Forget Me' — I swear, the solo is only three notes played over and over again. At the time, I felt like I had to play really fast because the best players were doing all these amazing arpeggios. So that was the song that made me understand that the right three notes can affect you way more than anything for the sake of speed or technicality. I've seen some pictures of his rig, and it's unreal. The guy has so many pedals on different boards, so he's probably to blame for my love for that as well!"

— JOE LANGRIDGE-BROWN (NOTHING BUT THIEVES)

"I love John Frusciante's top lines in relation to the rhythm guitar and bass. Every note feels like it's where it's supposed to be, but every choice he makes still catches me off guard. The perfectly placed hammer-on in every riff trickled into my playing early on. And the way he can create so much tension with only one or two strings over a bass line — like the solos in 'Scar Tissue.' Moments like that have always made me feel better about keeping it simple."

— DOMINIC FIKE

"'Pretty Little Ditty' was a clear indicator of what was to come from John. I saw him on MTV, then on the *Mother's Milk* tour when I was 16. Being a Funkadelic fan, his playing spoke to my aesthetic as a guitarist. Plus he just looked really fucking cool. He was just old enough for me to still kinda idolize, but young enough that I could also relate to him and even think that playing to a sold-out room of 1,200 or so people might be possible for me, too."

— STEVE SELVIDGE (THE HOLD STEADY)

LOVE STORIES

RHCP'S JOHN FRUSCIANTE ON THE WRITING & RECORDING OF FIVE STANDOUT *UNLIMITED LOVE* TRACKS, GEAR AND ALL

By RICHARD BIENSTOCK

"BLACK SUMMER"

"THROUGH ALL THE time that I wasn't in the Red Hot Chili Peppers, there were only a few years that I was even using guitar in my music. But I kept on practicing, because practicing is something I do to stimulate the brain in interesting ways. I still hadn't written any songs, though. But now the possibility of me rejoining the band came into the air when Flea started talking to me about it, and so I picked up my guitar and I went, 'Hmmm... I wonder if I can still write a rock song?' Because my whole sense of melody had switched to a completely different vocabulary.

"My memory of it is that I picked up my guitar and 'Black Summer' came out. I wrote the initial idea for the verse and the chorus. I had a verse and chorus melody, too, but Anthony made up his own melody for the chorus and only used my melody that I had for the verse. And the thing he did in the chorus is way better than what I did originally.

"One thing I'm very into is chord changes, where the chords are almost like a melody, and they're not dependent on the bass line moving with them. The changes and the little modulation things that take place in 'Black Summer,' the fact that there's an A major chord in the chord progression in the verse, but then there's an A minor chord in the next line, simple little things like that are the kind of things that I find interesting. Or having there be an E major chord in the chorus, but in the verses, the E chords are minor. These are the kind of little mental exercises that make writing chord changes fun for me. And it's visceral. It's not like I'm thinking, 'Wouldn't that be cute if I switched the major to a minor?' It's just that this is what moves me. And I also think it keeps a song moving in a way that makes unexpected feelings come up. Even if you're a non-musician, when that moment happens, a shift in your emotional reaction takes place."

"VERONICA"

"FLEA AND I, we've always done these things called 'faceoffs.' If we've been jamming and maybe we've got a good verse that we came up with, but it needs another section, in the old days we used to literally put our foreheads next to each other and give each other kind of a mean look. And then it would be, 'Okay, I'll go outside. You can stay here.' We'd go in separate rooms, and I'd write a section and Flea would write a section. We'd both attempt to write a chorus or a bridge or whatever it was, and then we'd come back into the room and one guy would play everybody his part, the other guy plays everybody his part, and one of them makes it into the song. Or sometimes both of them made it into the song.

"Late in the tracking process we were doing that for a song I'd come up with that's actually not on this record. We did a faceoff for the chorus, and the part I came in with, Rick and Anthony both immediately said, 'That's gotta be its own song!' And so I went into my bedroom that night with that part and I was just like, 'What are we missing?' 'What don't we have in any of these songs?' And what I came up with was tempo changes. I'm a big fan of tempo changes. It's one of my favorite things about Black Sabbath — their first four records have all these tempo changes that take place within the same song. Another example would be 'Some Velvet Morning' by Lee Hazlewood and Nancy Sinatra or 'We Can Work It Out' by the Beatles. I thought, 'That's something we don't have on any of our songs — a chorus that's a completely different feel and tempo than the verse. And that became the object of 'Veronica.' The verse is in 4/4, but the chorus has a triplet feel.

"Another thing about the song is that *wawawawow* kind of filter effect in the verse. Some people probably think it's a guitar effect, but it's actually my modular synthesizer. And we did all these backwards reverb treatments, sometimes on one instrument, but sometimes on the whole band, to make those tempo changes seem even more fluid. My ear is always looking for things like that — how can we make the recording more colorful without compromising the rawness of it?"

"THE HEAVY WING"

"THERE WAS SOME song, it was either by Syd Barrett or the Move, where it was a really great song and the chords were E major, D major and A major. And I thought, 'Those chords

can be so powerful. I should write something with those chords.' But I also thought, 'Let's start with those chords and then see what other realms I can take it to.'

"I started the song with just a simple funk riff. Because of my obsession with breakbeats and electronic music, I listen to a lot of funk music from the late Sixties and early Seventies. And so I thought, 'I'll start out with a riff that sounds like you could be getting into a funk song, but then it'll go into this psychedelic world.'

"The guitar in the verse is treated with the modular synth, just to give it some subtle sonic movement. And in the breakdown before the solo, you hear the same guitar playing the same part as in the intro to the song, but being sent through a more pronounced modular treatment. There's also a modular treatment on the guitar in the last four bars of the solo on 'Black Summer' — very subtle, but stereo — and it made a big difference. These are just more examples of my using the synth rather than guitar pedals.

"For the guitar solo, I had my '62 Strat, which has been my main guitar since I rejoined the band the first time, for *Californication*, and I was playing it really loud through all four cabinets of my Marshall. Like, so loud that I had to wear headphones or I would blow my ear off. I was in a pretty big room, so I had really good range to be able to stand at different distances and move around while I was playing to get different kinds of feedback from different places.

"There's a point in the solo where I'm feeding back and bending a couple of notes back and forth, and then it goes to a higher octave, and then it goes to two octaves higher than that. It almost sounds like the kind of screeching feedback that people try to avoid, but you still hear that I'm bending the notes the same way I was when the feedback started. I didn't plan that. I had no idea that those notes were going to happen. But when something like that happens, all you can do is just hold it and hope you don't lose it. I really like that aspect of soloing — not so much planning something out and being like, 'All right, here we go,' but more just listening as you're doing it, and then responding to what you're listening to."

"THE GREAT APES"

"'THE GREAT APES' was something Flea brought in. In the chorus, the guitar part I play is just what his bass line brought out of me. It's definitely a Fugazi-inspired thing. The fact that I'm picking fast, but playing a melody that's kind of a slow melody, that feeling that it expresses is something that I hear in their music a fair amount. At the same time, those slides that happen in the midst of it are very much Johnny Thunders-inspired.

"I'll tell you a little studio trick that we did on this one, because it sounds like I'm doing something more amazing than I actually am. At the outro, Flea and I do this switch. For most of the song, during the chorus I'm playing the melody we've been talking about and Flea's playing the chord changes. But when it goes to the outro, I'm playing Flea's chord changes and he's playing my melody. And somehow it sounds more bass-y, by the way, when I start playing the chord changes!

"Another thing about the outro: I'm playing those chord changes at the end, but then in the last few bars of the song I go back to soloing. I had two guitars — I'm pretty sure it was my Stratocaster through a distortion pedal on one side and a Yamaha SG 2000 straight into a Marshall on the other, and I would double them for that Black Sabbath-type of power. But I started soloing so fast that I couldn't double it. I tried, but it was way too fast. And so we did an artificial double for that, with delay and some tape speed manipulation. The tape is just slightly moving, so the parts are not exactly the same. Because when you double something, that little difference in the parts is what gives it that power. So what you're hearing gives the impression that I actually played the same thing twice, even though in this case I didn't."

"TANGELO"

"WE WERE TOWARD the end of the writing process, and I was thinking in terms of, 'Okay, what styles are we missing?' Because for a while we had a lot of funk and we had a lot of fun music, but it seemed like we were kind of light on heavy stuff. And so that's when I was bringing in 'The Heavy Wing' and some other ones. But I also realized we were missing very soft, gentle things as well. And so I wrote 'Tangelo' just to fill up that space. I figured I'd write a fingerpicking thing for acoustic guitar. And again, it was one of those things where I had a melody, and what Anthony did with it was inspired by my melody, but it was also completely different in a lot of ways. He brought it into this almost Lou Reed-esque kind of half-talking, half-singing thing, whereas my melody was a very strict kind of melody that followed the chord changes.

"I played the acoustic part on two different guitars. They're both Martins — I don't remember the models, but these are guitars I've had for a long time. One of them is a brown Martin that's kind of small. It's from the Forties or Fifties. And then the other one, it's a Martin from the Sixties that looks like the guitar John Lennon plays in the *Magical Mystery Tour* film. Those guitars are my babies.

"The overdubs on this one were fun. I remember it was the very last day we were in the recording phase of the album, and I was supposed to be going home that day. I felt like I didn't have anything left inside me. I felt completely drained. And then I thought, 'Let me just try a little thing...' I started with one Mellotron, and then I wound up overdubbing synths and Mellotrons feverishly for, like, three hours, coming up with those parts that start in the second verse and go up until the last verse. It felt like it lifted the song to this other level. And it was really unexpected — I thought I had nothing in me and then I had all that come out of me. It was a really nice way to leave the studio." GW

"While John is best known for his work with RHCP, we know him best for his more avant-garde work with the Mars Volta and Omar Rodrígues-Lopez. *The Bedlam in Goliath* is one of our favorite progressive albums of all time, and the layers of guitar work are incredible. John and Omar's riffs are groovy throughout, with tasty wah solos and dirty stop-box effects pushing the experimental concepts developed through the whole album."
— ZAK & REX COX (UNCURED)

"I was a massive RHCP fan in high school. Hillel Slovak was still alive when I discovered them. It was wild to see the evolution/transformation of the band. I first saw RHCP on the *Uplift Mofo* tour, just after Hillel passed away. I was in 10th grade. And then I think I saw five or six shows when they were touring *Mother's Milk*. The difference in those two versions of the band was astounding. John was a guitar hero."
— TAD KUBLER (THE HOLD STEADY)

"John Frusciante really sees music as a great tradition that is passed down and not something that's possessed by individuals. It's a more fluid thing that he's a part of. He studies it and is very disciplined with how he relates to it. He's good at constantly being inspired by different artists and different types of music, pulling from all of these different things when writing. He left RHCP after *Blood Sugar Sex Magik* and then didn't play guitar for years! When he rejoined the band, his fingers didn't have the same strength that they did before. Instead of feeling defeated and like he wasn't good enough, he directed his attention to guitarists who weren't as flashy but who played more simply and were more about the interaction with the other instruments. He used his limitations as a strength, not a weakness, which is an amazing mindset. Since then he has obviously regained all that strength and has played more like a 'guitar hero,' but the fact that when he couldn't, he still wrote/recorded *Californication* — that's amazing. I particularly love his playing on 'Hard to Concentrate' — all those different guitar sounds (that don't sound like guitar) are really special. It's hard to choose a favorite, but his playing on 'Dosed' kind of sums up how much emotion he is pulling from the instrument, with all those different parts going at once."
— AARON BRUNO (AWOLNATION)

EVOLUTION OF SOUND

A LOOK AT THE PLAYING STYLES OF RED HOT CHILI PEPPERS GUITARISTS OVER THE DECADES, FROM HILLEL SLOVAK AND JACK SHERMAN TO DAVE NAVARRO, JOSH KLINGHOFFER AND THE BAND'S FOREMOST SIX-STRINGER, COVER STAR JOHN FRUSCIANTE

By JAMIE HUNT

LINEUP CHANGES CAN signal life or death for a band, but over their long career, the Red Hot Chili Peppers have repeatedly and successfully bounced back from personnel shifts with a new dynamic and refreshingly accessible sounds. Numerous distinguished guitarists have stepped in throughout the years to tour and record with the band, but what stands out is how each player encompasses the style of his predecessors while introducing elements relevant to current musical trends.

In the Eighties, Jack Sherman and Hillel Slovak helped forge the Chilis' signature funk-rock style and sound while reflecting elements of punk and contemporary Eighties pop. John Frusciante maintained the "funky punk" vibe into the Nineties while embracing the intensity of the hugely popular grunge scene. After Frusciante's first departure in 1992, Dave Navarro brought a more straight-ahead rock sound to the band while identifying with the Nineties alternative rock movement. On Frusciante's initial return in 1998, the band took a more commercial approach, with a greater focus on radio-friendly hit songs.

Josh Klinghoffer hopped aboard in 2009 and, while maintaining the wide palette of sounds established by his predecessors, also contributed psychedelic textures reminiscent of an aggressive Jimi Hendrix. And, as we all know by now, Frusciante holds the reins once again in 2022. Check out the following in-the-style-of tab examples for insights into how each of these players has developed the Chili Peppers' signature sound.

FIG. 1: JACK SHERMAN

One of Sherman's go-to approaches with the Peppers was to octave-double a single-note bass riff. This adds sonic depth, by thickening the arrangement and presents the riff in different registers simultaneously, creating a powerful sound. Take care with the timing here by listening to the placement of the bass notes and drum hits that coincide with the guitar notes. The two quarter-step bends add *sass* to the guitar phrase and are properly performed by pulling the string slightly downward.

FIG. 2: HILLEL SLOVAK

Slovak often presented elements of commercial Eighties pop songs through his tasteful use of tone-enhancing effects with his guitar sounds. Use heavy compression and reverb to recreate the vibe here. Also, be sure to maintain a steady tempo, especially during the rests, as it's all too easy to rush into the 16th-note rhythms that follow. The sliding double-stops are best performed with a ring-finger barre.

FIG. 1 Jack Sherman

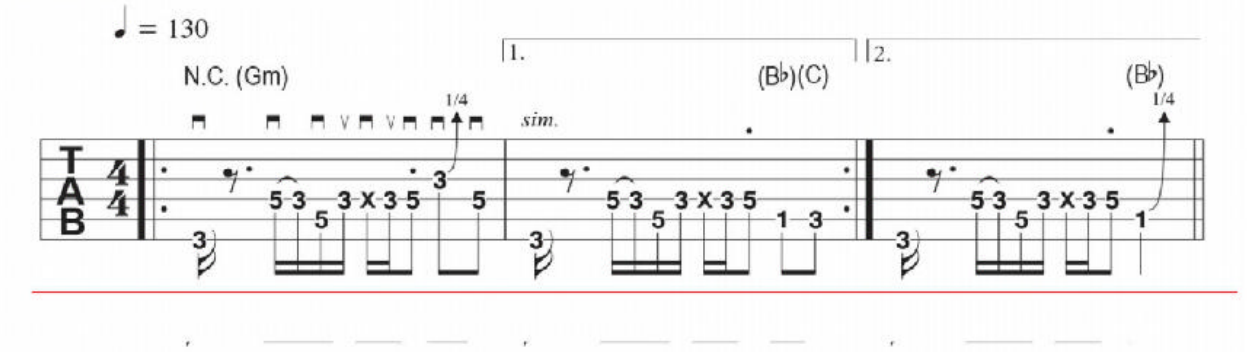


FIG. 2 Hillel Slovak

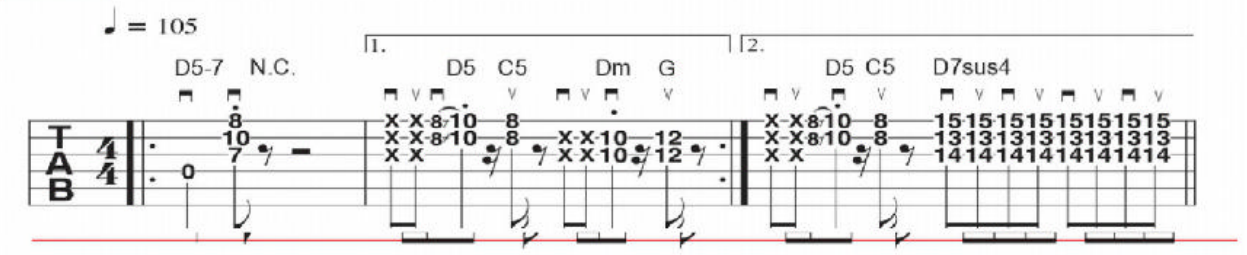
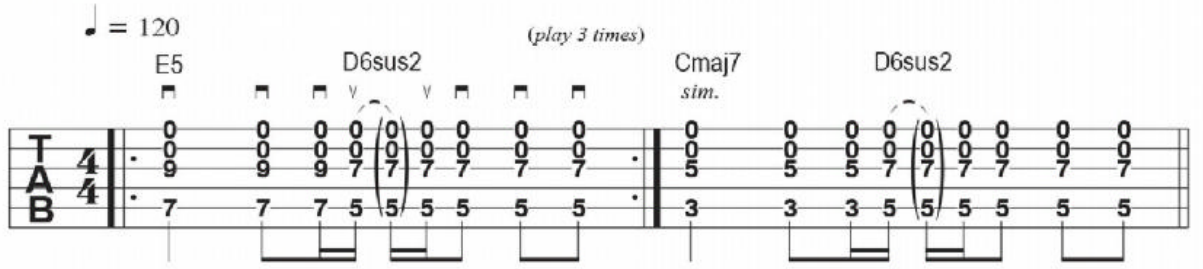


FIG. 3 John Frusciante: early era



"ON FRUSCIANTE'S RETURN IN 1998, THE BAND TOOK A MORE COMMERCIAL APPROACH, WITH A FOCUS ON RADIO-FRIENDLY HITS"

FIG. 3: JOHN FRUSCIANTE (EARLY ERA)

In the early Nineties, Frusciante introduced a grungy edge to the band's sound by adding intensity to the strumming patterns, often using more overdrive in his guitar tone and letting some open strings ring together with fretted chords and strummed octaves. Use a heavy pick attack and wide strums to create the desired wide-open sound here. And when fingering the strummed octaves, be sure to mute the unused D string with the inside of your fret-hand index finger as it frets the notes on the A string.

In the early Nineties, Frusciante introduced a grungy edge to the band's sound by adding intensity to the strumming patterns

"What I like about John is, what he plays is really simple, totally direct and just literally works for the song. This makes people connect with it really quickly and easily. There is a certain honesty about is playing that also shows the flaws as well as the brilliance. I like his tone because it's quite classic and it sounds like he really likes Jimi Hendrix, which is always a good starting point. What he does is different from everyone else... he is just him, and his vibe and personality comes out through the playing. It doesn't sound like a technically brilliant virtuoso; he sounds like a musician with a lot of soul and feeling. I would say my favorite song by him, just for being a real standout track, is 'Under the Bridge.' It's simple, honest and really moving — three things that are very difficult to capture in a single guitar part."

— ACE (SKUNK ANANSIE)

"What instantly stood out to me about John's guitar style was that it was so diverse. His tasty, clean, melodic riffs, crunchy funk rhythms and big, screaming guitar solos really showcase his abilities, and that's been inspiring to me, a guitarist who loves all kinds of music and sounds. To pick one piece of work is challenging, but I really love his work on 'This Velvet Glove.' It's got those nice clean riffs with that funky crunch guitar providing a great rhythmic change. Basically anything by John seems to float my boat."

— ROY OLIVER (CAPITAL THEATRE)

"There is an instrumental track on *To Record Only Water for Ten Days* called 'Ramparts' that has owned a small piece of real estate in my subconscious since I was 13. Clocking in at roughly 70 seconds, the recording is rather sparse, just multiple layers of John's signature simple yet hugely emotive guitar playing. This song in particular was a big influence to me at that time because I had just acquired my first pedal, a Boss RC-20 Loop Station, and began making short instrumental recordings myself.

I've always been drawn to some of John Frusciante's solo home recordings and those of artists like Daniel Johnston for the same reason. They capture a certain sense of intimacy — as if nobody was intended to hear them. You can feel that the music was made purely for the sake of expression."

— PAT CASSIDY (THE DISTRICTS)

GW

For audio of this lesson, go to guitarworld.com/june2022

FIG. 4: DAVE NAVARRO (RHYTHM)

Navarro adapted the band's sound by often using a more compressed, overdriven rock guitar tone and less of the dynamic funk nuances of the previous players. For this riff, set your gain higher and keep your pick attack consistently hard. This establishes a much thicker and more aggressive tone. And, when playing the strummed octaves, follow the same fret-hand string muting advice detailed for the previous example.

FIG. 5: DAVE NAVARRO (LEAD)

This example highlights how Navarro would bring his alternative rock flavors to the guitar melodies. Played in the key of D, this lick uses sliding strummed octaves to imitate Navarro's signature vocal-like phrasing, establishing a bright sound with a major 3rd (F♯) before switching to a minor 3rd (F), which adds a darker and more sinister edge to the passage. When sliding, try not to press the strings down against the fretboard any harder than necessary to obtain a clear tone, as doing so will only create undue friction, which only will slow you down and make the riff more difficult to play.

FIG. 6: JOSH KLINGHOFFER (RHYTHM)

An effective riff-writing approach Klinghoffer will often take is to create internal melodies within and around a single chord shape or voicing. In this example, the phrase is based around a 12th-position Am7 barre chord shape, with the D string intentionally muted with the fret hand's 3rd finger, which should lightly touch the string while the other fingers press down harder. The "chord extension" notes around the shape are used to build the melody, specifically on the top two strings. When you see a stack of X's, mute all of the top five strings by momentarily relaxing your fret hand's grip on them but without letting go of them, as doing so would sound unwanted open-string notes.

FIG. 7: JOSH KLINGHOFFER (LEAD)

Klinghoffer's lead style is not only reminiscent of Hendrix in his note choices, which are primarily pentatonic-based, but also in his use of effects, with a thick lead tone that often incorporates the use of distortion, delay, wah-wah and a Dunlop Rotovibe. Focus on playing behind the beat for a relaxed, laid-back feel. The two whole-step bends are best played by bending with the 3rd finger, supported one fret below by the 2nd finger. To achieve the vibratos, release the bend slightly (by about a quarter step, if that) then restore it to the full "target pitch." Do this repeatedly in an even, controlled rhythm, to obtain a soulful, vocal-like vibrato.

FIG. 4 Dave Navarro: rhythm

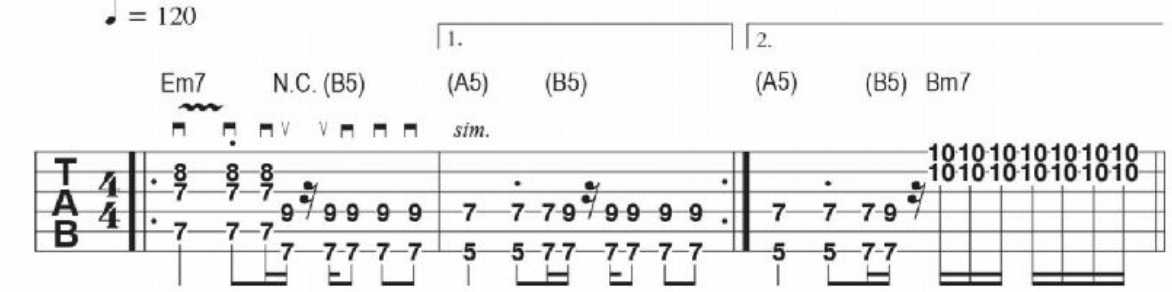


FIG. 5 Dave Navarro: lead

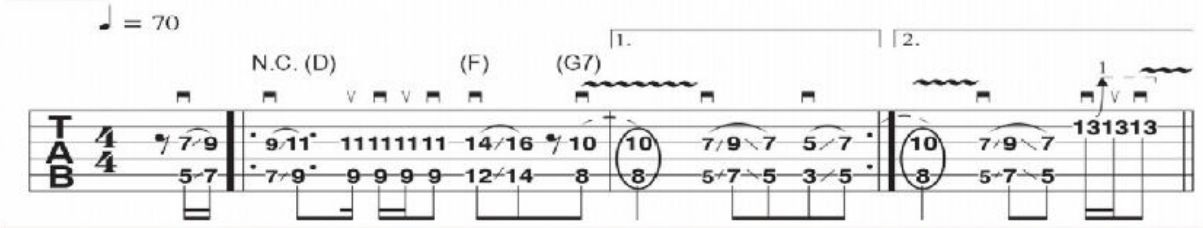


FIG. 6 Josh Klinghoffer: rhythm

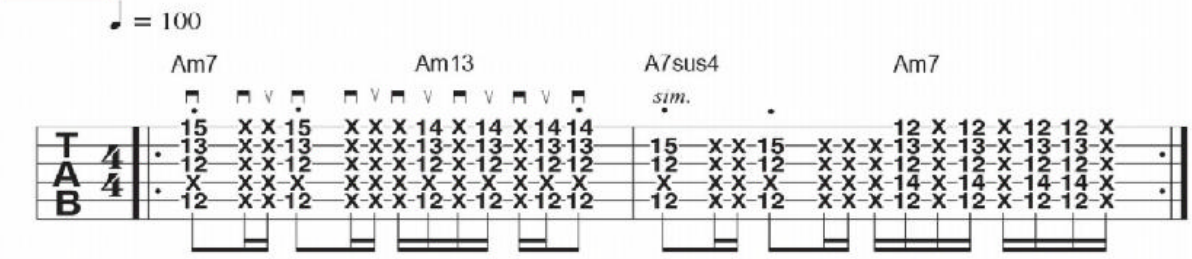


FIG. 7 Josh Klinghoffer: lead

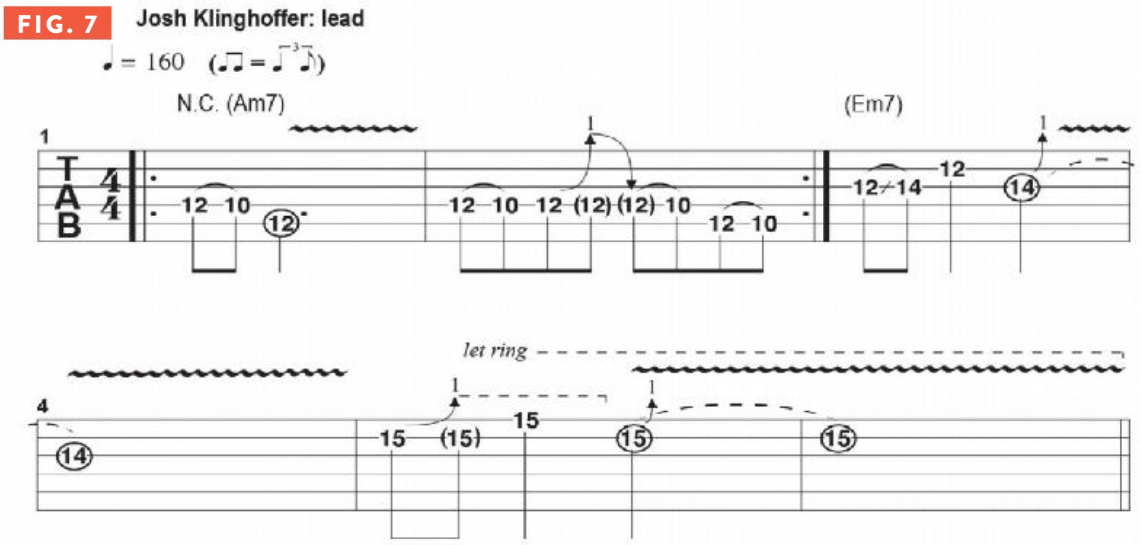


FIG. 8 John Frusciante: later era

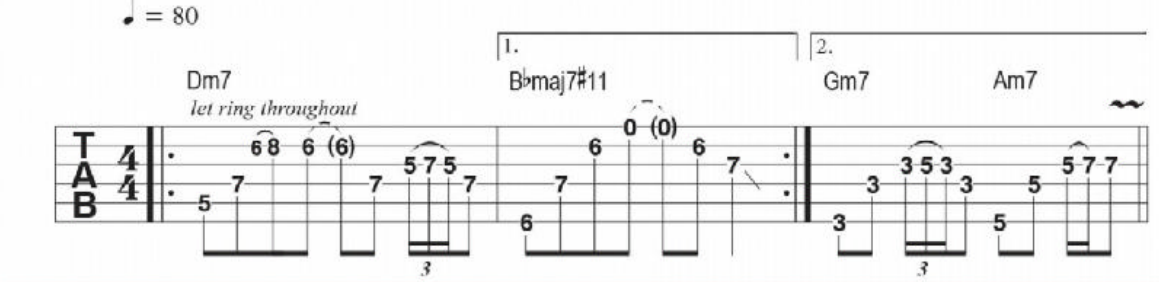


FIG. 8: JOHN FRUSCIANTE (LATER ERA)

This sparse rhythm part exemplifies how the band's songwriting focus took a more commercial direction in the late Nineties, often within a melancholy ballad feel. Notice how each chord shape is arpeggiated instead of strummed. Be sure to use an index-finger barre for each of the minor 7 chords and let the notes ring together, particularly while performing all those decorative, Hendrix-style hammer-on and pull-off embellishments. GW

SPIRIT STOMPMAN

POWER AND TONE AT THE TIP OF YOUR TOE

A fully-featured, top-drawer guitar amp shoehorned into stompbox format, the Hughes & Kettner SPIRIT StompMan was engineered to bring out the best in all effects – pedals plugged into its front end and units inserted into its FX Loop. SPIRIT StompMan can serve as the powerful backbone for any pedalboard or as your ingenious always-on amp. Either way, premium performance is just a toe-tap away.

- Compact, single-channel guitar amp in stompbox format
- 50 watts @ 4 ohms power output
- Fully analog, zero-latency Spirit Tone Generator technology
- Solo: Second variable master volume
- Solo and Bypass/FX Loop footswitches
- Sagging knob to adjust power amp compression at any volume

Hughes & Kettner is proudly distributed in the USA & Canada by Yorkville Sound. www.yorkville.com
www.hughesandkettner.com

FIRESTORM

"We never, ever, ever expected it to get that type of response."

BODY COUNT'S ICE-T AND ERNIE C LOOK BACK ON THE MAKING OF — AND REACTION TO — THEIR POLARIZING SELF-TITLED 1992 DEBUT ALBUM

BY BRAD ANGLE | PHOTO BY EDDIE MALLUK

Body Count's Ice-T [*left*] and Ernie C in action in New York City, 1992

EDDIE MALLUK/ATLASICONS.COM

years ago, in April 1992,

Los Angeles was a powder keg. Tensions between minority communities and law enforcement had reached critical mass as the city, and nation, waited for the verdict of the highly publicized trial of four LAPD officers charged with using excessive force during their arrest of African American motorist Rodney King.

The violent incident — during which police repeatedly beat King with batons after pulling him over for speeding and evading arrest — was, unfortunately, a familiar reality for many citizens within Los Angeles' Black and minority neighborhoods. For years, discriminatory drug laws, aggressive policing and a general lack of accountability for those in power had become a way of life.

What made King's arrest different was that a bystander filmed the shocking scene on a camcorder and sent the tape to local news outlet KTLA. The widely broadcast footage attracted national media attention and gave a public face to what many community leaders and artists (most notably N.W.A with their 1988 banger "Fuck tha Police") had been saying for some time: the police had gone too far. But any hopes for justice went up in smoke on April 29, when the jury failed to convict the officers. The acquittals lit the spark — and for five days protests erupted into riots, looting and arson throughout the City of Angels. It was into this combustible landscape that L.A.'s own Body Count released their self-titled debut just a few weeks earlier on March 10. The South Central crew, led by rapper Ice-T and guitarist Ernie C, expected to turn some heads with their hardcore-meets–heavy metal songs that fiercely confronted political and social issues.

But they never could have predicted the firestorm of criticism that *Body Count* would ignite.

The 18-song album served up vicious cuts addressing drug abuse, racism and more, but it was Ice-T's seething screed against police brutality, "Cop Killer," that became a lightning rod for the negativity. President George H.W. Bush obliquely labeled their expressions "sick." Vice President Dan Quayle went all in, calling it an "obscene record," and law enforcement organizations around the country, and world, boycotted the record.

"We never, ever, *ever* expected it to get that type of response," Ice-T tells *Guitar World* today. "I knew I was writing controversial stuff, like 'KKK Bitch' and 'Momma's Gotta Die Tonight.' But I thought the cops were a fair target, considering Black Flag had been going at the cops. You have rock bands called Millions of Dead Cops... But little did I know it was like we touched an electric fence and everything... just hit us. We were totally unprepared for that backlash."

At the time, Body Count maintained that they were simply exercising their right to free speech and participating in the long tradition of protest music that used over-the-top poetics to craft gripping tales. The songs were works of fiction, but the issues at their heart were very real and dire concerns that plagued their community.

"LITTLE DID I KNOW IT WAS LIKE WE TOUCHED AN ELECTRIC FENCE AND EVERYTHING ... JUST HIT US. WE WERE TOTALLY UNPRE-PARED FOR THAT BACKLASH"

ICE-T

"We were trying to make it real, from a Black perspective," says Ernie C. "White kids were scared of the devil; we were scared of the streets. We brought that mentality into the music. I think that's why we caught on; we brought the realism of the streets. Almost like what rap was doing, but we put it in metal form. And it was sincere. It wasn't a novelty like Run-DMC and Aerosmith; it was a real rock band."

Body Count's debut was a polarizing statement — one that excited and inspired music fans just as much as it enraged and offended conservative groups. The record's thrashing, pit-starting, guitar-driven anthems were praised by music journalists and famous supporters, including members of Soundgarden, Nirvana, Guns N' Roses and more. *Body Count* debuted on *Billboard*'s Top 50 chart and eventually earned gold certification. The album also cemented the successful partnership between the core team of Ice-T and Ernie C that continues to this day.

Since *Body Count*'s release, Ice-T & Co. have risen from much-derided antagonists to establishment-endorsed successes. They've dropped six more high-octane full-length albums, the most recent of which, 2020's *Carnivore*, earned them their first Grammy for the single "Bum-Rush." Outside the band, Ice-T has enjoyed a long career as an actor (his most notable role, ironically, being sergeant "Fin" Tutuola on *Law & Order: Special Victims Unit*), while Ernie C has produced metal royalty (Black Sabbath's *Forbidden*) and booked shows for fledgling acts that would become name brands (Stone Temple Pilots, Rage Against the Machine).

Body Count's sound has always been more metal than hip-hop, but their genre-blending mindset was ahead of its time and had a lasting impact on the musical landscape. Their early Nineties efforts paved the way for the popular guitar-slinging rap-rock and nu-metal

[*from left*] Body Count's Vincent Price, Ernie C (playing a wet Schecter Hellraiser) and Ice-T at the 2014 Rockstar Energy Drink Mayhem Festival in Atlanta

CHRIS MCKAY/WIREIMAGE

acts of the new millennium (Korn, Limp Bizkit and more) and helped unite disparate scenes on a grassroots one-show-at-a-time level.

"Music is the most unifying thing in the world," Ice-T says. "I've always pushed anti-racism and unity because I've always been able to look at my audience and see every color, every race, every sex, everybody enjoying themselves... If you're in my audience, we're all together."

BODY COUNT'S ORIGIN story begins in 1970s South Central Los Angeles. Ernie Cunnigan was a guitar-obsessed, left-handed Strat-wielding kid that dug a wide range of styles: from Jimi Hendrix and the Isley Brothers to what he calls the "organized metal" of Led Zeppelin, Deep Purple and Yes. Ernie C had been pals with drummer Victor Wilson (later known as Beatmaster V) since the young guitarist first moved to L.A. from Detroit. The guys eventually befriended Ice-T (né Tracy Marrow), bassist Lloyd "Mooseman" Roberts III and guitarist Dennis "D-Roc" Miles at Crenshaw High School.

"Ernie was walking around with his guitar, and it wasn't hard to tell that he knew how to play," Ice-T recalls. "He was probably one of the most talented people I knew. This was before I even thought of making music."

After high school the guys went their separate ways. Ice-T headed to the army for a few years, and upon his return started pursuing his rap career. Ernie C never stopped playing guitar, so his chops were tight when they eventually reconnected. The seed for Body Count was planted when Ice-T tapped Ernie C and their high-school crew to play on some of his rap records, including the song "Body Count" from Ice's acclaimed 1991 album *O.G. Original Gangster*. Ice, Ernie C and the boys had an undeniable musical chemistry, but they quickly recognized that there was only so much guitar that could fit on a rap record. So, Ice-T came up with a plan to spin off a new band — and they borrowed the name from that *Original Gangster* collab and set out to define their new sound.

"We kinda based it off of Suicidal [*Tendencies*]... the punk band

in L.A. that had the gangbanger style going," Ice says. "I was in love with... the impending doom of Black Sabbath, and we were also into how fast and precise Slayer was. So we kinda mixed those three bands together for the musical sound."

Beyond the social unrest of L.A. circa '92, Body Count also arrived during a pivotal moment in popular music. Their raw message and diverse musical pedigree — rap and R&B to hardcore, hard rock and shredding metal — were ready-made for the Nineties' alternative revolution. And, thanks to Ice-T's previous success as a rapper, industry tastemakers were more than willing to give them a shot. Before Body Count even released their debut, Jane's Addiction singer Perry Farrell invited them to join his inaugural Lollapalooza '91 summer tour, where they introduced their rousing sound to thousands of kids across the country.

Later that fall, Nirvana's smash-hit debut, *Nevermind,* dropped like a bomb on the music industry. The massive success of Kurt Cobain & Co.'s "come as you are" philosophy and aggressive, infectious sounds had major labels scooping up every outsider act they could find in hopes of discovering the next "Smells Like Teen Spirit" unicorn. Body Count were far from a flannel-wearing Seattle grunge act, but they benefited from the movement, nonetheless. Warner Bros. imprint Sire backed them and released *Body Count* the following March.

"Nirvana helped Body Count a lot. They weren't dressed up — they came as they were," Ernie C says. "If they would have sounded like they sounded but been glam, it woulda kept that glam thing going. But they came looking like they just rolled out of the bus. And when we came out, we came out just as we were..."

Body Count was a critical and commercial success, but the band ultimately couldn't escape the "Cop Killer" backlash. After increasing pressure from label executives, they agreed to remove the offending song from future pressings of the record. It was replaced by the perfectly tongue-in-cheek "Freedom of Speech," which featured a Jimi Hendrix "Foxy Lady" sample alongside a biting Ice-T rap and a spoken-word section by punk godfather and activist Jello Biafro. "We put that on there... because there was *no* freedom of speech!" says Ernie C, laughing. It wasn't long before Warner Bros. ended their partnership and parted ways with the band.

Despite the political flak, label struggles, lineup changes and tragic losses — Beatmaster V and D-Roc died of cancer (in 1996 and 2004, respectively) and Mooseman was killed in a 2001 drive-by shooting — Body Count have carried on. Three decades into their career Ice-T and Ernie C remain firmly committed to the band's boundary-pushing musical vision. They're currently writing their eighth album, *Merciless,* which Ice promises will be their "hardest fucking record" yet. When asked how he defines Body Count's core values going into their third decade, the singer points to one of his favorite songs from their catalog, "No Lives Matter," from 2017's *Bloodlust*.

"We know Black lives matter, white lives matter... but as far as the system goes, they don't give a fuck about *any* of us, really, if we get between them and their money," he says. "It's all about the hook: 'We all gotta get together'... Us against them. I think that's the core of us."

But to truly appreciate where Body Count are heading, you must understand where they've been — and that all starts with their notorious 1992 debut. Ahead of *Body Count*'s 30th birthday, we caught up with Ernie C for a wide-ranging interview about his personal guitar history and the exciting, chaotic times surrounding the creation of Body's Count's seminal self-titled record. Read that conversation below.

"I WANTED IT TO SOUND LIKE METALLICA'S RECORDS. INITIALLY WE WANTED BOB ROCK TO PRODUCE IT, BUT WE DIDN'T HAVE MONEY"
ERNIE C

What inspired you to pick up a guitar?

In the late Sixties I lived in Detroit. There was a band down the street called Dennis Coffey & the Detroit

GABRIEL GRAMS/GETTY IMAGES

Body Count's Ernie C on stage — with a custom Schecter Jeff Loomis JL-6 LH — in Bridgeview, Illinois, at the 2017 Chicago Open Air Festival, July 15, 2017

Guitar Band. They had this song called "Scorpio," everybody knew it. Seeing his band rehearse is what really got me wanting to play... When I came to L.A. I still had that vision in my mind, and I picked up the guitar. And I'm an only child, so I needed something to do. I grew up in South Central L.A. in the early Seventies. I could be in gangs... but playing music was something to do at home by myself.

What was your first guitar?
It was a Teisco Del Ray, which I wish I still had because they're collectibles now. [*Laughs*] My first good guitar was a Fender Mustang that I bought from Guitar Center up in Hollywood. And then I bought an ivory white Stratocaster in the Seventies.

You play left-handed. Was it hard finding guitars?
I always bought left-handed guitars. When we started Body Count, we had another guitar player, D-Roc, who was left-handed. He played guitars upside down. But I always liked the knobs up top; I liked *not* looking like I was left-handed.

You went to Crenshaw High School with Ice-T, but you didn't start playing music together until years later. Tell us about that.
In high school they didn't do music. Ice was a dancer... Then when he came back from the army, he was doing this new kind of music... I listened to it, like, Ah that's pretty cool. So, we did a song for this movie called [Breakin' 2:] *Electric Boogaloo* that was built off "Rock Box" by Run-DMC, and we [*appeared*] in the movie together. We did another movie called *Rappin'* [*starring*] Mario Van Peeples... Then Ice had us — me and my drummer — play on some of his first rap records in the late Eighties. We got to a point where we couldn't put any more [*guitar*] on the rap to keep it pure... so we started a band.

Did you and Ice-T share similar inspirations when it came to rock music?
He's more punk, like Minor Threat. I was more Led Zeppelin, Deep Purple, Black Sabbath, UFO, Yes... But the first Body Count sounds like a punk album. Everything was kinda loose. Our drummer Vic [*Beatmaster V*] learned how to play double-bass on the fly! He was a funk, R&B drummer... And our original bass player [*Mooseman*] was a jazz guy.
We wanted that record to boom... and I wanted it to sound like Metallica's records. Initially we wanted Bob Rock to produce it, but we didn't have money. So we went to One-on-One Recorders where Metallica did [*The Black Album*]... and hired the second engineer they had working on it. [*Laughs*] He knew all the tricks, Bob Rock did. [*Laughs*]

You've played Schecters for a long time. What's on the first Body Count album?
I played a guitar made by Neal Moser [*with*] one humbucker. I've always played with one pickup, maple necks and on/off switches. The Moser had a fancy paint job from Dan Lawrence — the greatest graphic guy for guitars. I played a Les Paul on the first record, too, but I quit playing them because they're too heavy.

What was your main amp?
Mesa/Boogie is on that first Body Count record... I bought a Mesa originally back in '82 [*after*] I saw Santana play a modified one. I bought a little small Mesa for like $1,000, which I had for years. I think it was a Mark V.

The first full song, "Body Count's in the House," has a great big grooving riff...
That song is loosely based off Blue Öyster Cult's "Godzilla." We did that for the movie with Dolph Lundgren and Jean-Claude Van Damme, *Universal Soldier*. That was a good start for the record.

The title track has a great soft-loud structure and clean-picked intro. Do you recall how that came together?
That was supposed to be like "Stairway to Heaven," that minor on there... Like that first chord on "Stairway to Heaven" and I just take it a whole step flatter... That's Ice's [*main*] lick. It's like an old Chuck Berry lick. But the way he hummed it out sounded new. I think it's so cool because it comes in so punkish.

The songs hit hard, but there was also a strong melodic sensibility in your approach on stuff like "The Winner Loses."
We tried to make songs that people wanted to listen to. But that was just the band. Moose's playing was different. He'd add extra notes on the bass that you normally wouldn't get in rock and roll. A song like "The Winner Loses" he's playing all kinds of harmonics... and the drums were straight R&B.

"The Winner Loses" has some nice acoustic moments, too. What were you playing back then?
I had an Ovation. I got that from listening to Al Di Meola. I saw him, Paco de Lucía and John McLaughlin play and I was like, "I need me one of those things, maybe I'll play like that!" It didn't work. [*Laughs*] But my Ovation sounded nice! Different than a Martin: it was brighter, and you could shred on it.

That song also has an extended solo section. Can you talk about your approach to leads?
That was improvised... I just played the way I played. I used a harmonizer on it; it was almost like an [*Eventide*] H3000... That's a Nineties guitar thing to add in. [*Laughs*]

How did your "C Note" solo composition come together?
That song was a lot of fun. I was in the studio by myself playing on top of these, like, four chords. The lighting was dim, the song sounded good, the guitar almost sounded like it was crying. I like that solo.

"There Goes the Neighborhood" is a burner that features a big tapping section — what can you tell us about it?
I heard Eddie [*Van Halen*] do something like it, and I made it into a whole segment of the song... I'm playing like octaves descending lower and I'm finger-tapping with three fingers. That was a lot of fun. But it was 30 years ago, and I'm still

practicing to get it right. [*Laughs*]

"Cop Killer" caused a huge uproar because of its subject matter. What do you remember about that song's origin?
We were writing music and my drummer was coming up from South Central and he got pulled over by the cops. So, he comes in with this frustrated energy, "Man I'm mad at these damn cops."... Ice was like, "There's a song here!" [*Laughs*] We didn't think it was going to be anything because it was *so* extreme. We compare it to "I Shot the Sheriff"... Like, Eric Clapton shot the sheriff. What if *we* shot the sheriff? [*Laughs*] We were going to run an ad [*for the album*] on Sunset Boulevard with guns in it and they're like, "We can't run this." We were like, "*The Terminator* has a gun. Why can't we have guns?" We came to the conclusion that it's because we are *really* scary. You know what I mean? Black kids with guns are scary. Anybody else can have guns, but Black kids from South Central L.A. who are mad at the cops... not a good idea. Even though our band is kinda a fantasy band, reality set in and they knew what we were saying was real.

What was the reception like on the ground from fans? You had already been playing "Cop Killer" during Lollapalooza '91.
We played "Cop Killer" all across the United States for a year before the record came out. That's why the record did well because... people liked the songs. We had no problems with "Cop Killer," everybody was just having a good time bouncing up and down to it: Black kids, white kids...

"Cop Killer" wasn't the only extreme cut, either. Beyond its gnarly verse riff, the lyrics for "Momma's Gotta Die Tonight" read like a slasher movie.
I like the beginning of that song. I like the guitar part... That was Moose playing. The bass is lazy, almost behind the beat... Warner Bros. were like, "This song is going to get you guys in a lot of trouble." Not "Cop Killer." But that song is so wild, and over-the-top... nobody's chopping up their mother and all that. [*Laughs*] "KKK Bitch" caused flak too, only because Charlton Heston *read* the lyrics... at an NRA Convention. [*Laughs*] Come on now!

Topics that *Body Count* addressed have gained widespread attention in recent years, namely the nationwide protests calling for police reform. Do you feel vindicated that society is, seemingly, catching up to what you were saying?
You know, we've been writing the same songs for the past 30 years, saying the same things. I don't get happy from it... It's what we've done, and the issues are still there. Hopefully it gets better; if not, we'll keep writing these songs.

Do you have a favorite *Body Count* track?
I like "Bowels of the Devil." But I also like "Cop Killer" — that has a good energy to it. It represents the Nineties more than any other song on the record. There was so much chaos, riots... Things that still happen now. But it's a little different now because the white kids are getting moved by it. I was going to my accountant in Westwood [*Los Angeles*], and there were some white kids from UCLA out on the street corner protesting. They had their Black Lives Matter signs; there were like a hundred of them. They're looking at me, and I'm looking at them, like, "Okay, ya'll get it." [*Laughs*]

In terms of *Body Count*'s musical legacy, the album spoke to many different fan demographics, as well as famous players...
When we started there was no avenue for us to go on, so we toured with Metallica, Guns N' Roses... I think everybody gives us respect because we've been around long enough... Tom [*Morello*], Korn... I was at this awards show five years ago and a friend says, "Dave Grohl wants to meet you."... So I go, "How you doing? I'm Ernie." He said, "I know who you are. In 1991 me and Kurt [*Cobain*] came to your show at Irving Meadows... He loved your band and I just wanted to tell you." I thought that was really cool.

Many young guitarists today seem less concerned with strict genre separation — styles get mashed into new sounds all the time. Do you think Body Count was ahead of the curve in that respect?
That was the whole idea: mash it all together. The first Body Count record is a mash-together of everything, but it comes out rock... People think they experiment now, but we were *really* experimenting. We used tape machines; it was a mixture of tape and digital. With the first record we put it all in the music and came out with something different. GW

Body Count perform at New York City's CBGB, August 12, 1991; [*from left*] D-Roc the Executioner, Ice-T and Mooseman. "If you're in my audience, we're all together," Ice-T says today

"IT WAS SINCERE. IT WASN'T A NOVELTY LIKE RUN-DMC AND AEROSMITH; IT WAS A REAL ROCK BAND"
ERNIE C

AL PEREIRA/GETTY IMAGES/MICHAEL OCHS ARCHIVES

RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

HAL•LEONARD®

THE MOST TRUSTED NAME IN TAB

ALICE IN CHAINS – ACOUSTIC
00690178 • $19.99

JOE BONAMASSA – ROYAL TEA
00358863 • $24.99

BEST OF DAVID BOWIE
00690491 • $22.99

ERIC CLAPTON – COMPLETE CLAPTON
00690936 • $34.99

BEST OF CREEDENCE CLEARWATER REVIVAL
00690819 • $27.99

BEST OF DEF LEPPARD
00690784 • $24.99

THE VERY BEST OF EAGLES – UPDATED EDITION
00278632 • $39.99

FOO FIGHTERS – GREATEST HITS
00691024 • $24.99

GRETA VAN FLEET – THE BATTLE AT GARDEN'S GATE
00369065 • $22.99

IRON MAIDEN – GUITAR TAB
00200446 • $29.99

ROBERT JOHNSON – THE NEW TRANSCRIPTIONS
00690271 • $27.99

MARCUS KING – EL DORADO
00327968 • $22.99

THE VERY BEST OF KISS
00291163 • $24.99

MEGADETH – GREATEST HITS: BACK TO THE START
00276065 • $24.99

NIRVANA – NEVERMIND
00694883 • $19.99

NIRVANA – UNPLUGGED IN NEW YORK
00690026 • $19.99

TOM PETTY – THE DEFINITIVE GUITAR COLLECTION
00690499 • $22.99

PINK FLOYD – GUITAR ANTHOLOGY
00244637 • $24.99

PINK FLOYD – THE WALL
00239799 • $24.99

QUEEN – GREATEST HITS
00694975 • $25.99

RED HOT CHILI PEPPERS – GREATEST HITS
00690673 • $24.99

THE ROLLING STONES GUITAR ANTHOLOGY
00690631 • $34.99

THE SPIRIT OF RADIO: GREATEST HITS 1974-1987
00323854 .... $22.99

STONE TEMPLE PILOTS – THANK YOU
00322564 • $22.99

STEVE VAI – GUITAR ANTHOLOGY
00156024 • $34.99

STYX - GUITAR COLLECTION
00690520 • $22.99

VAN HALEN – 30 CLASSICS
00295076 • $29.99

STEVIE RAY VAUGHAN – LIGHTNIN' BLUES 1983-1987
00660058 • $29.99

WHITE STRIPES – GREATEST HITS
00237811 $24.99

ZZ TOP – GUITAR ANTHOLOGY
00690589 • $24.99

VIEW ALL OUR GREAT GUITAR TITLES AT
HALLEONARD.COM/GUITAR

DEAN GUITARS

GET YOUR WINGS

Equipped with Seymour Duncan Kahler

ML SELECT 24 KAHLER QUILT TOP
TRANS BLUE

WWW.DEANGUITARS.COM

SOUND CHECK

GUITAR WORLD GOLD AWARD PERFORMANCE

the gear in review

67
STRYMON
Zelzah Multidimensional Phaser

68
LINE 6
DL4 MkII Delay and Looper

69
SVISOUND
CockedZoid

The Player You Get

FENDER ACOUSTASONIC PLAYER TELECASTER

By Chris Gill

THE ORIGINAL FENDER Acoustasonic Telecaster, Stratocaster and Jazzmaster impressed the guitar nation by offering a true hybrid of acoustic and electric sounds and performance in a single instrument, but the price tag is just a little too steep for players who aren't considering one as a primary instrument. Priced 40 percent less than those previous Acoustasonic models, Fender's new Acoustasonic Player Telecaster makes it easier for guitarists to add an Acoustasonic to their arsenals as a second, third, fourth or 20th instrument without as big of an economic commitment. While the electronics of the Acoustasonic Player Telecaster aren't quite as versatile, the overall acoustic-meets-electric vibe remains along with the same feel, playability and mostly similar materials.

FEATURES To cut to the chase, here are the main differences between the regular Acoustasonic models and the Acoustasonic Player Telecaster. The regular Acoustasonic has an ebony fingerboard, three pickups (Fender Acoustasonic Noiseless N4 magnetic, Fishman under-saddle transducer and Fishman Acoustasonic Enhancer)

CHEAT SHEET

STREET PRICE:
$1,199.99
MANUFACTURER:
Fender, fender.com

- The patented Stringed Instrument Resonance System (SIRS) chambered mahogany body with an inlaid solid A Sitka spruce top provides genuine acoustic tone.
- Pickups consist of a Fender N4 Noiseless single-coil magnetic pickup and Fishman under-saddle transducer.
- The Blend control provides A/B variations that, combined with the three-way selector switch, deliver six distinct acoustic and electric voices.
- A/B voices are Mahogany Small Body Short Scale/Rosewood Dreadnought, Lo-Fi Clean/Lo-Fi Crunch and Noiseless Tele/Fat Noiseless Tele.
- **THE BOTTOM LINE:** The Fender Acoustasonic Player Telecaster provides the same acoustic/electric hybrid sensation as the more expensive regular Acoustasonic models with a more streamlined selection of basic tones.

and a five-way switch that provides 10 different acoustic and electric voices via the Blend control. The Acoustasonic Player Telecaster has a rosewood fingerboard, two pickups (the Acoustasonic Enhancer is absent) and a three-way switch that provides six different voices via the Blend control. Also, the regular Acoustasonic offers five finish options and is built in Corona, California, while the Player model has four separate finish options (Brushed Black, Butterscotch Blonde, Shadowburst, Arctic White) and is made a short 180 miles away in Ensenada, Mexico.

Like its predecessor, the Acoustasonic Player has Fender's patented Stringed Instrument Resonance System (SIRS) chambered mahogany body with an inlaid solid A Sitka spruce top and forearm contour. The mahogany neck's specs include a modern "Deep C" profile, 25.5-inch scale length, 12-inch radius, 22 narrow tall frets and 1.6875-inch nut width. The acoustic-style modern asymmetrical rosewood bridge has six GraphTech Tusq bridge pins, and the guitar ships with .011-.052 Fender Dura-Tone 860CL coated phosphor bronze strings.

The electronics consist of a Fishman under-saddle transducer system, Fender N4 Noiseless single-coil magnetic pickup located near the bridge, a three-way blade pickup selector switch and volume and blend controls. A/B settings of the blend knob dial in individual voices that can be selected separately or blended. A/B voices consist of Mahogany Small Body Short Scale/Rosewood Dreadnought (switch position 3), Lo-Fi Clean (under-saddle)/Lo-Fi Crunch (switch position 2) and Noiseless Tele/Fat Noiseless Tele (switch position 1).

PERFORMANCE The original Acoustasonic may provide a wider variety of acoustic voices, the ability to layer acoustic and electric voices and a third pickup to capture body percussion and harmonics, but the Acoustasonic Player Telecaster is better suited towards players who mainly want to switch between acoustic and electric sounds without needing the nuances that acoustic specialists often require. The small body and dreadnought voices provide an ideal selection of balanced, warm tones for fingerstyle to bolder, brighter tones for driving acoustic rhythms. The Lo-Fi tones sound similar to an electric solidbody with a piezo bridge pickup, providing a bright, percussive string "zing" and less apparent body resonance. Both sound ideal through either an acoustic guitar amp or a regular guitar amp dialed to a clean setting.

The magnetic N4 pickup delivers genuine electric tones. This setting sounds best through a conventional guitar amp. At a clean setting, the body resonance is more noticeable, giving the tone character similar to a semi-hollow electric. The resonance is less evident as the amp is overdriven. The Fat setting lives up to its name, producing tones that reminded me of a P90 or Gretsch Filter'tron. Note that the body's resonant chamber is likely to generate feedback at high volume and/or high gain settings, so this guitar may not be ideal for your acoustic intro/death metal crescendo epic concerto.

In terms of craftsmanship and playability, the Acoustasonic Player Telecaster is essentially identical to the regular Acoustasonic. The neck provides a "just right" balance that acoustic and electric specialists will embrace equally, and the deep cutaway provides comfortable access to the upper frets. The .011-.052 strings have stiffer tension than what electric guitarists who prefer .009s may be used to, but I was still able to perform string bends in comfort. The ability to access genuine acoustic tones from an instrument with svelte solidbody electric dimensions is a preferable trade-off in my opinion.

GUITAR WORLD PLATINUM AWARD EXCELLENCE

Going Through Phases

STRYMON ZELZAH MULTIDIMENSIONAL PHASER

By Chris Gill

A DEDICATED FAN of classic phase shifter tones could easily spend a small fortune acquiring a decent collection of vintage pedals, reissues or boutique clones. Strymon offers a much more sensible and affordable solution with their new Zelzah Multidimensional Phaser, which provides separate four-stage (*a la* the Electro-Harmonix Small Stone, MXR Phase 90, Boss PH-1 and more) and six-stage (*a la* the Maestro PS-1A, Electro-Harmonix Bad Stone, Mu-Tron Phasor II and more) phase shifters that can be used individually or combined to produce a multitude of phase shifter sounds as well as flanging and chorus effects. Whether you're looking to replicate a beloved phase effect (or a bunch of them) or seeking your own individual sounds, the Strymon Zelzah is a powerful pedal that offers incredible creative versatility.

FEATURES The Zelzah's layout is simple and straightforward, with the four-stage phaser located on the left and the six-stage phaser situated on the right, each providing three control knobs, a three-position mini-toggle switch and a footswitch. The four-stage controls are Speed, Depth and Mix and its switch provides Classic, Barber pole or Envelope sweep settings. The six-stage controls are Speed, Voice (phase to time) and Depth, and its switch provides Resonance Off/Mild/Strong settings. Numerous functions like signal routing (for example, series six-into-four or vice versa, parallel or split to separate outputs), stereo spread width, barber pole rise or fall and more can be controlled live via footswitch hold and knob adjustments.

The rear panel provides mono/stereo TRS input, left and right output and expression/MIDI ¼-inch jacks, a mono/stereo input switch, a USB-C jack and a jack for a standard 9-volt center negative power source (an adapter is included). Power up modes allow users to select true or buffered bypass, input level, various MIDI functions and more. Zelzah is also compatible with Strymon's MiniSwitch, which provides instant recall of Favorite settings and tap tempo control of the six-stage phaser's speed setting.

PERFORMANCE The Strymon Zelzah's state-of-the-art digital processing boasts impressive specs like 24-bit/96kHz AD/DA conversion, 32-bit floating point processing and a 480MHz ARM Superscalar processor, but what's truly impressive is how well this tech is harnessed to provide the character of a multitude of beloved vintage phasers from the subtle sweep of a script Phase 90 to the thick, chewy textures of a Bad Stone without the noise of a vintage pedal. The four-stage phaser's barber pole effect is more pronounced and dramatic than that found on the Boss PH-3, and the Envelope sweep setting provides funkified phase/wah textures that are super expressive and voice-like without the quack or shrill overtones of many envelope followers.

For me, the six-stage side was worth the price of admission by itself. This section nails many elusive phase effects from the hypnotic sweep of a Maestro PS-1A to the voice-like growl of a Bad Stone and beyond, but when the Voice control is turned past 12 o'clock it morphs into a flanger (from 12 to about 3 o'clock) and chorus (past 3 o'clock). The Resonance switch's off/mild/strong settings cover an ideal base range of resonant peaks that can be further refined via the Voice and Depth controls.

The side-by-side configuration allows guitarists to instantly switch between different phase textures, slow sweep to fast vibrato/tremolo effects, phase to flange/chorus, etc. Combining the four- and six-stage sections together at once provides guitarists seeking their own signature effects and textures with incredible creative potential. Using parallel processing and taking advantage of the pedal's stereo output, I dialed in some very complex combined phase effects that were reminiscent of a Mu-Tron Bi-Phase but with deeper, three-dimensional textures unlike any phase effect I've ever heard before.

CHEAT SHEET

STREET PRICE: $349
MANUFACTURER: Strymon Engineering, strymon.net

- Independent four- and six-stage phasers can be engaged individually or combined in series, parallel or split to separate outputs.
- The six-stage phaser's Voice control can also dial in flanger or chorus effects, and the four-stage phaser includes uncommon barber pole and envelope settings.
- **THE BOTTOM LINE** Whether you're a classic phase shifter pedal junkie or in search of your own signature phase effects, the Strymon Zelzah provides a lifetime's worth of phase effects to explore.

GUITAR WORLD PLATINUM AWARD EXCELLENCE

A Green New DL

LINE 6 DL4 MKII DELAY AND LOOPER

By Paul Riario

IF YOU HAVEN'T done so already, you should check out Chris Gill's excellent and concise history of Line 6's groundbreaking DL4 Delay Modeler in the May 2022 issue of *Guitar World*. In short, there was nothing else quite like the comprehensive DL4 since its introduction in 2000 as far as delay pedals go. With 15 superb-sounding digital models of the most legendary delays and echoes, its ability to store and access up to three presets on the fly, 24-bit true stereo signal path, built-in tap tempo and onboard 14-second looper, it's no surprise the "Big Green Monster" DL4 emerged as a benchmark in multipurpose delay pedals and became just as ubiquitous on players' pedalboards as another green "Screamer" stompbox known for its overdriven quality.

But the story doesn't end there. In Gill's article, which had inadvertently been leaked early, *Guitar World* also had the privilege to get a first look at the new DL4 MkII prior to its launch, which in turn, set online gear forums ablaze with unbridled excitement that Line 6 was about to offer an updated version of their acclaimed stompbox. Well, there's no need for speculation anymore; the feature-rich Line 6 MkII Delay and Looper is here, and it's about as fantastic as you imagined it to be.

FEATURES The DL4 MkII comes jam-packed with 15 new MkII delay models, 15 original delays (now rebranded as Legacy Delays, with "Rhythmic Delay" replaced by Echo Platter — a Binson Echorec model) and 15 "secret" reverb models, as well as an expanded internal memory that allows the Looper to record 120 seconds in mono or 60 seconds in stereo at full speed (half speed doubles the recording time). The original's bulkiness is swapped for a noticeably smaller green chassis that's been streamlined to accommodate the same six knobs and four footswitches (with LED status rings), with a new backlit LED Alt/Legacy button providing access to three banks of effects (MkII Delays, Legacy Delays and Secret Reverbs), and the Delay Time knob now allowing users to select note subdivision values when the Alt/Legacy button is held down.

The new MkII delays are from Line 6's HX family with models like Ducked (TC Electronic 2290 ducking delay), Transistor (Maestro EP-3 Echoplex model with enhanced tape saturation), Cosmos (Roland RE-201 Space Echo) and Adriatic (modded Boss DM-2 model with increased delay time). The secret reverbs are engaged by holding down the Alt/Legacy button and turning the rotary model selector knob to choose one to inject into any delay model and using the remaining knobs to adjust mix, decay time, parameters and even reverb-delay routing. These original reverbs are all culled from Line 6's popular HX effects and cover all the classic room, spring, hall and plate 'verbs along with some spacious studio-quality ones. The 4-switch Looper is still activated in the six o'clock position from the model selector knob regardless of which bank is selected.

The rear panel reveals the increased capabilities of the DL4 MkII with the inclusions of an XLR Mic input with level control (for processing and looping vocals), EXP FS 5/6 jack (for an expression pedal and a footswitch or two external footswitches via a Y-cable), MIDI In and Out/Thru jacks and USB C jack (for MIDI control, computer connectivity and firmware updating). There's also a microSD card slot (card not included) for expanding the Looper's recording time and saving a recorded loop even when the MkII is off. The MkII can be set up for true analog bypass, buffered bypass, DSP bypass (for natural decaying reverb/delay trails) and dry kill. If you don't use the Tap function, you can reconfigure the Tap switch to access a second bank (D, E & F) allowing you to save up to six presets, or save 125 additional presets via MIDI. What's more, the Tap switch can also be configured as a 1-switch looper without having to select Looper from the rotary model knob.

PERFORMANCE Major kudos goes to Line 6 for preserving the core of the DL4's intuitiveness and widespread appeal in the MkII — whereby the simple joy of rotating knobs and hitting footswitches unleashes a multitude of delay textures without the fiddly nuisance of LED screens or display menus. I'll concede the included printed Cheat Sheet is helpful in knowing what the Tweak and Tweez knobs do to each model's parameters, but I trust your ears will easily discern the effected nuances. Once you pinpoint your desired delay model and sculpt it, making it a preset is still as easy as holding the footswitch down to

save it. The MkII also allows for a deeper dive in its customization using its global settings, but the pedal's ease of use will rarely have you consulting the manual.

The MkII borrows from the same HX Modeling sound quality found in Line 6's Helix processors, so if you're one of the Helix cognoscenti, you'll be right at home using the many familiar delay models in the MkII. As much as I've grown fond of the legacy models, I found myself digging on the current batch of MkII models like the Vintage Digital, Elephant Man (EHX Deluxe Memory Man model) and ADT (Auto-Double Tracker) for most of my delay colors. The newer echo models like Cosmos, Transistor and Adriatic are detailed and lush, but it comes down to which of those threadbare tape sounds you're willing to settle down with (personally, the Cosmos is my current favorite for its modulated and self-oscillating realism). There are, of course, more complex delays like Euclidean and Glitch, but I'll leave those for the mathematically inclined. The reverbs are a welcome addition to the MkII — whether as a special effect or for lush ambience — and can be used independently as long as you set the delay mix to 0%. The looper works as expected, and the longer loop time ably turns the MkII into a compositional tool for heady looping adventures. There are many more layers to be found in the MkII, but I'll leave you with its smaller overall footprint and standout modeling make it a serious contender to replace your current fave delay(s) on your pedalboard.

CHEAT SHEET

STREET PRICE: $299.99
MANUFACTURER:
Line 6, line6.com

- The DL4 MkII delivers 15 new MkII delay models, 15 "Legacy" delays (original DL4 models) and 15 "secret" reverb models.
- The improved Looper offers 1-Switch or 4-Switch looping, extended stereo/mono looping time and even more expandable looping time using a micro SD card.
- **THE BOTTOM LINE**
The Line 6 DL4 MkII goes well beyond its predecessor with expanded looping time, a condensed footprint, outstanding new and former delay models, and new reverbs delivered with pristine fidelity.

Buzz Bin

SviSound CockedZoid

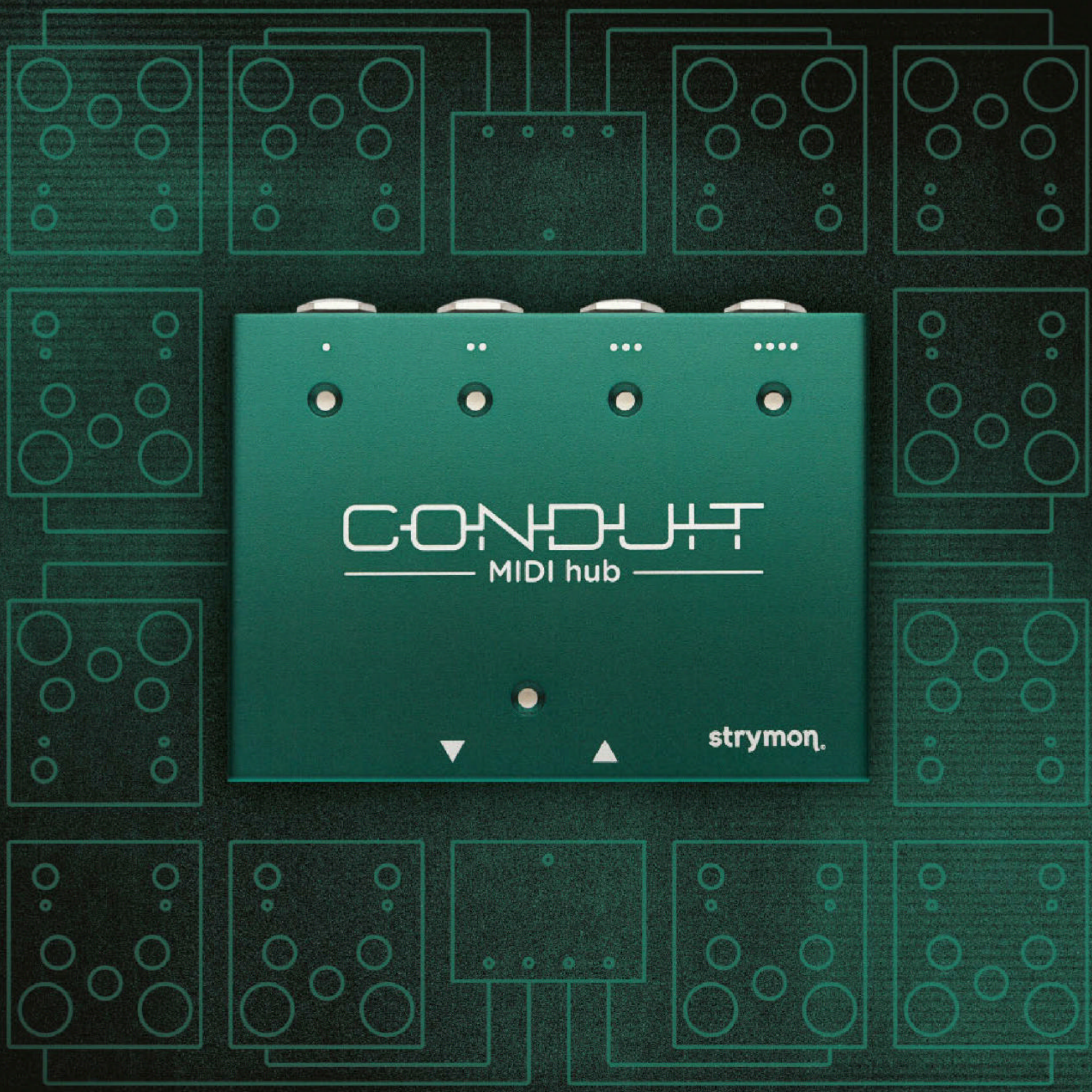
GUITAR WORLD GOLD AWARD PERFORMANCE

I BARELY READ the manual for a pedal unless it's some outrageously perplexing one loaded with more knobs and switches than a rocket ship. Because frankly, if you have to, you might as well spring for a guitar processor. But inside the box for the SviSound CockedZoid pedal, I misguidedly unfolded a piece of yellow stationery paper — which happened to be the manual — and I'm not sorry I did. In what appears to be a scribbled note — written in blue, green and red Sharpies, mind you — its author commands me to take this pedal and 1) Plug it in, 2) Turn it up! and 3) Let it loose. I'm not one to take orders, especially from a manual, but this is coming from Tracii Guns, a stalwart of the Sunset Strip and red-hot guitarist of the notorious L.A. Guns band, so I'm gonna take heed. And if you're like me and follow those very specific instructions, it doesn't matter whether you use the CockedZoid as a booster, a distortion or even a preamplifier, because you'll find it's a stompin' gain-scorcher of a pedal that's cocked and loaded for face-melting JCM-800 tones you can wreak havoc with.

The CockedZoid is a collaborative signature pedal between Mr. Guns and SviSound, and I won't hide the fact that I shamelessly love it for its simplicity and not pretending to be anything other than a really noteworthy Marshall-in-a-box pedal. The CockedZoid has three controls for level, tone, gain and a low mid boost mini-switch. Turning the gain control clockwise governs its amp-like voice from a mid-heavy Fender Deluxe to a cranked Marshall, and when maxed out, it sounds very much like a boosted Boss SD-1 overdrive into a JCM-800 (a classic combination for many Eighties hair metal players, myself included). In a funny way, you'll need to be familiar with L.A. Guns' *oeuvre* to hear how Tracii voiced the pedal as he specifies particular songs as gain settings in the scribbled manual. If you wish to use the CockedZoid as a preamplifer, you can also run it into the effects return or power section of an amplifier. The pedal is made in Varna, Bulgaria, features a ruggedly bulletproof chassis, true bypass operation and is powered by a 9V battery or adapter.

Running the CockedZoid through my flock of classic tube amps, what stands out is how musically rich and detailed the distortion is without it becoming buzzy or over the top. You'll hear more of the pedal's range of defined gain with a clean setting from your amp rather than using it as a boost. Whether you need thick 'n' crunchy bark or smooth lead-channel drive, the gain control is super responsive in finding that sweet spot. The mid switch brings forth a bunch of low end fullness, while the tone control works remarkably well for its neutral coloration, top end taming, and restoring natural frequencies depending where you set it. Does the CockedZoid have more of that transparent, wide-open sound like some of the newer drive pedals with a bevy of controls? No. But it's a killer tone that sounds lively and rude, and hey, that's a Marshall. — *Paul Riario*

STREET PRICE: $266
MANUFACTURER: SviSound, svisound.com



SMALL BUT MIGHTY

Sometimes amazing things come in small packages! Don't let Conduit's small size fool you - hidden inside is a professional 5-port USB MIDI interface, capable of sending and receiving MIDI data to and from your Strymon pedals using a single TRS jack. Learn more about how we've solved MIDI for your pedalboard at www.strymon.net/conduit.

strymon.

GUITARIST PRODUCER TONE HUNTER

POLYMATH

ADAM 'NOLLY' GETGOOD SIGNATURE HUMBUCKER SET

"The Polymaths can truly do it all - rich clean and crunch tones, outrageously chunky high gain rhythms and beautifully vocal leads."

Bare Knuckle

bareknucklepickups.co.uk

IN DEEP

by Andy Aledort

For video of this lesson, go to guitarworld.com/june2022

COUNTER INTUITION

Using counterpoint, and how to play "Light of Love," part 1

"LIGHT OF LOVE" is the title track from my new double album, and in this month's column, I'd like to present and go over the primary rhythm guitar part to the song. I titled this column "counter intuition" because this rhythm part in the song exemplifies the use of *counterpoint*, which may be defined as "a musical structure wherein two or more melodies are intertwined." In the case of this rhythm part, the use of counterpoint is more rhythmic than melodic, as the vocal melody is stated within the rhythm part while the harmony of the chord progression is outlined via a bass line. In that sense, one could also interpret this approach as "chord-melody."

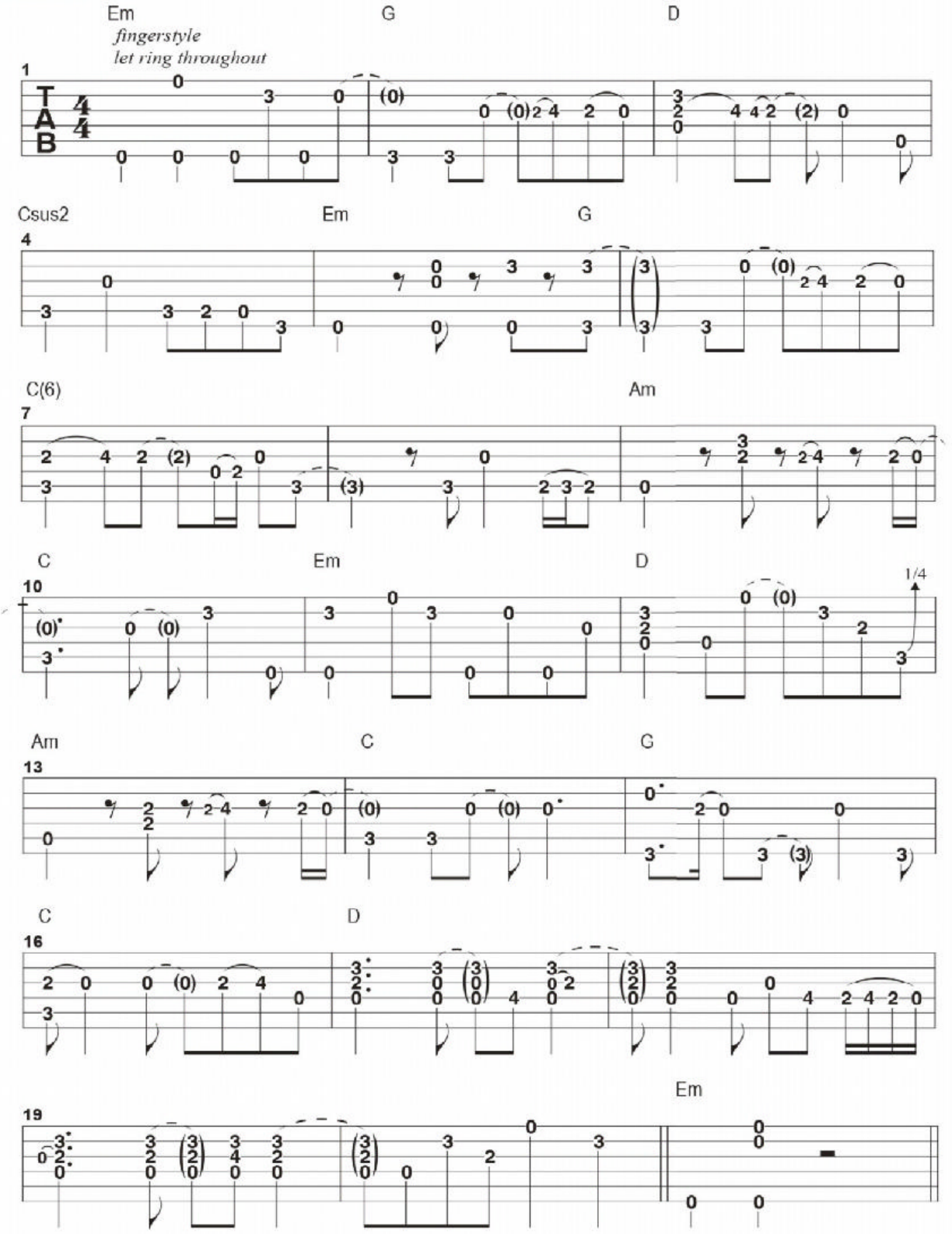
FIGURE 1 illustrates the song's 20-bar form. Played in the key of E minor, it straddles the relative minor-major line via the use of both Em and G major chords as axis points. You can hear a similar approach in the songs "Heart of Gold" by Neil Young and "Wish You Were Here" by Pink Floyd.

In bar 1, I play an open low-E root note on all four quarter-note beats while stating the melodic line on the upbeats. I use fingerpicking throughout the verses, as it facilitates outlining the chord changes on the downbeats while intertwining the melodic lines above. There are moments, as in bars 5, 8 and 9, where I leave silence on the downbeats and accentuate only the upbeats. Incorporating this type of syncopated rhythm serves to provide rhythmic diversity to the picking patterns and, to my mind, helps to emphasize the forward movement of the groove, as well as the melodic development.

As regards articulations, I employ a liberal amount of hammer-ons and pull-offs in most of the bars, in order to achieve a smooth, legato phrasing. Bars 2, 3, 6 and 7 are good examples of this, in particular.

While playing through this rhythm part, notice how the fingerpicked patterns become more complex as the progression moves along and the melody develops. In this case, the idea was to present an accurate instrumental version of the song's vocal melody played against and within the chord sequence. Strive for rhythmic accuracy throughout, emphasizing the shifting syncopated nature of the melody in each bar.

FIG. 1 "Light of Love" intro



During the song's outro, traditional counterpoint is presented via two simultaneous slide guitar solos that intertwine and move in and out of harmonized phrases. This exemplifies the more formal characterization of counterpoint from music theory — "Each individual melody (or 'voice,' or 'part') is an independent, musical idea, and the emphasis is on the separate strands of melody, on the horizontal axis, rather than on the harmony, or vertical axis."

We'll explore this approach further when we check out the tune's slide solos in a future column.

***GW* associate editor Andy Aledort is recognized worldwide for his vast contributions to guitar instruction, via his many best-selling instructional DVDs, transcription books and online lessons. His new album, *Light of Love*, is available from andyaledort.com and all streaming services.**

TALES FROM NERDVILLE

by Joe Bonamassa

For video of this lesson, go to guitarworld.com/june2022

MINOR ALLUSIONS

How to play "The Ballad of John Henry"

THIS MONTH, I'D like to demonstrate how to play one of my more well-known tunes, "The Ballad of John Henry." This song was written in 45 minutes (I wish they all took shape that quickly!) and appeared as the opening track of my 2009 album of the same name. I've recorded a few different versions of the song over the years, so I'd like to show you the "Inside Baseball" details about how to play it correctly. I don't always play it correctly myself, but this is how it's supposed to be played!

FIGURE 1 depicts the tune's primary riff. Played in the key of E minor, it's a simple, two-bar riff that's played on the bottom two strings. It's based on the E minor pentatonic scale (E, G, A, B, D) and culminates with G and A chords before repeating. Notice that I like moving between my index finger and pinkie when playing the two-note figure on the 5th string, as I find this to be the most comfortable and natural way to fret this riff.

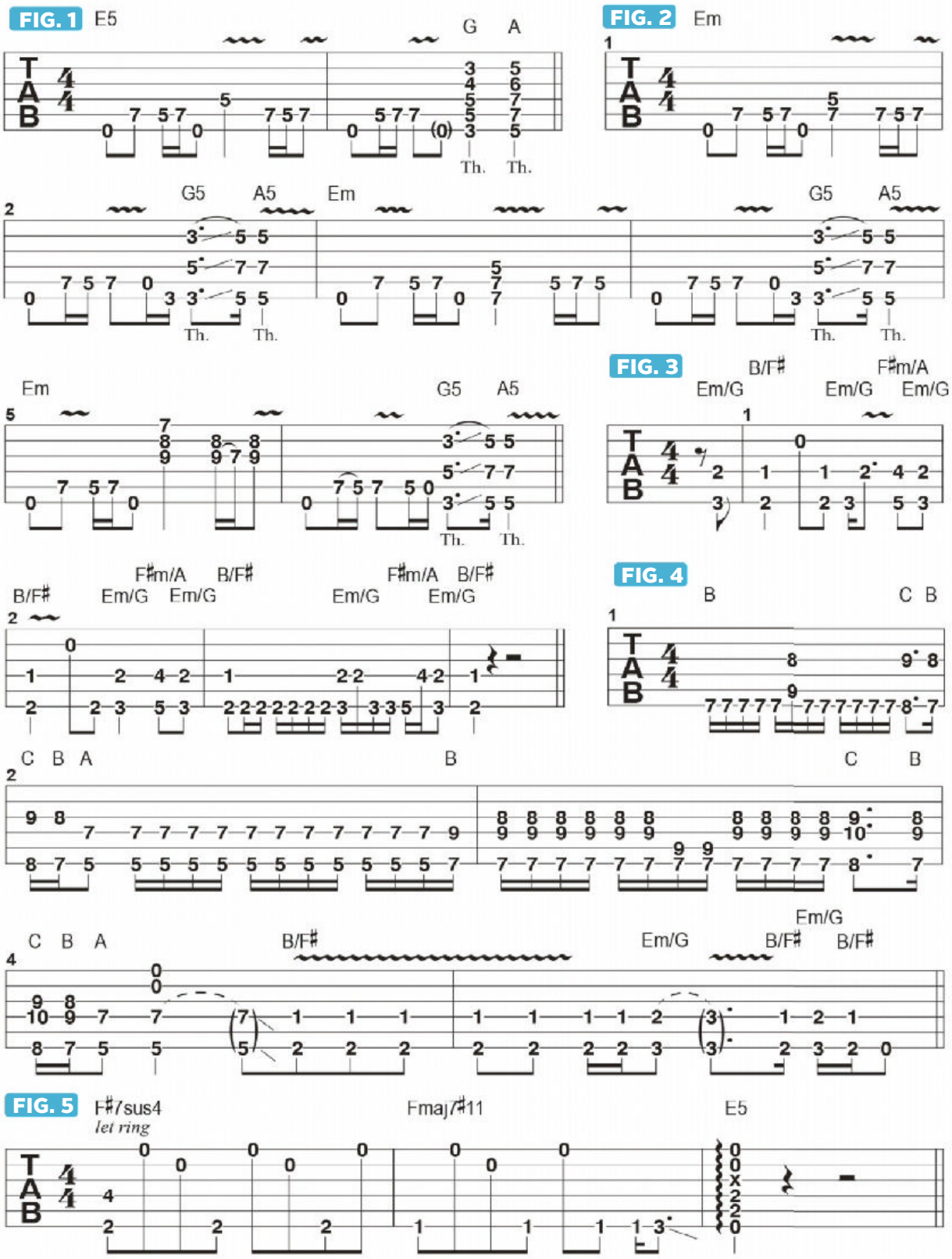
Something you might not easily hear within the full band mix is the subtle references to the Em chord voicings that lurk in the background, and I only occasionally incorporate Em triads into this primary lick. As shown in bar 1 of **FIGURE 2**, instead of playing a single G note on beat 3, I instead play a two-note E-G dyad, making clear reference to the essential Em tonality via the root note and minor 3rd.

In bar 3, I fret a fuller-sounding Em triad that includes the 5th, B, as the lowest note in the chord, raking across the three strings from low to high and adding some finger vibrato for dramatic effect. In bar 5, this three-note Em triad is moved up to the top three strings, sounded as E-G-B on beat 3, with vibrato added once again, which gives it a meaner, bluesier sound. Reference to the minor chord is maintained in the subsequent lick, as I bring the high G note along for the ride when sounding the E and D notes below it.

Adding the Em triad to the single-note riff creates an ominous feel that lends the song a darker vibe, which I really like. But it's not an obvious minor sound; you could just play the single-note version of the riff every time, and it will sound fine. I like to include the minor triads here and there because, while you may not know where it's coming from, in a subtle way there is a low, harmonic resonance added.

I'm a fan of flipping triads around, as I do here by adding the 5th, B, as the lowest note in an Em triad. **FIGURE 3** offers another good example of this approach. Starting with a low G note and E, a 6th above, this two-note chord makes reference to Em/G. When I move down one fret, the resultant F♯ and D♯ notes allude to a B/F♯ chord, which is not unlike what Jimmy Page did, in "Since I've Been Loving You," in the key of C minor. Sliding this shape around gives me access to a variety of heavy-sounding chords built from just two notes. **FIGURE 4** elaborates on this approach.

No look at "John Henry" would be complete without a look at the rich-sounding F♯7sus4 - Fmaj7♯11 move that closes out the progression, as shown in **FIGURE 5**.



Joe Bonamassa is one of the world's most popular and successful blues-rock guitarists — not to mention a top producer and *de facto* ambassador of the blues (and of the guitar in general).

ELEANOR JANE

MELODIC MUSE

by Andy Timmons

For video of this lesson, go to guitarworld.com/june2022

UNSPOKEN TRUTH

How to play "When Words Fail," part 1

THE FIRST SINGLE from my new album, *Electric Truth*, is the song "When Words Fail." To my mind, the song and album titles tie in together, in that one of the great benefits of instrumental music is that the creator is not bound by the spoken or written language. It's great to utilize lyrics in one's music, as the spoken word can be either very specific or very abstract. What I love about instrumental music is that I feel even an individual note can go much deeper; the listener is free to interpret what the music means to them, even though my personal feelings for the composition, or what I was feeling in the moment of performing and recording the piece, could have been different.

The title "When Words Fail" speaks for itself, in that words very often fail, and for me, writing and performing instrumental music allows me to express myself in ways that I feel am not able to do verbally or lyrically. I can dig deeper into the feelings that I am having — sad, happy, up, down — with the sound of my guitar and the emotions inherent in the melodic lines and mood created by the composition overall.

As guitar players, the more proficient we become with our technique, there is often a tendency to play more than less, inadvertently placing technique ahead of emotion. This song is a good example of a study wherein simplicity can actually go quite a bit deeper. In fact, when the song hits the chorus, I don't play anything — I let the music go by for a few bars before stating a complimentary melodic theme. I think leaving that space proves very effective, in that it serves to lend more weight to those subsequent musical phrases. Ultimately, it's really about expression, and how to communicate that expression in the way each note sounds and how it's articulated.

FIGURE 1 presents the initial "verse" theme of "When Words Fail." The song is played in $\frac{6}{8}$ meter, which may be felt and counted as "*one*-two-three, *four*-five-six," or, alternatively, as two bars of $\frac{3}{4}$: "*one*-two-three, *two*-two-three." And all of the notes of the melody are derived from the A major scale (A, B, C♯, D, E, F♯, G♯). A good way to look at this example is in four-bar segments: bars 1-4 are played over the progression A - F♯m - D - Bm. Intervallically, that translates to I - vi - IV - ii (one - six minor - four - two minor). Bars 5-8 offer a slight twist: A - C♯m - F♯m - D, or I - iii - vi - IV (one - three minor - six minor - four).

FIG. 1

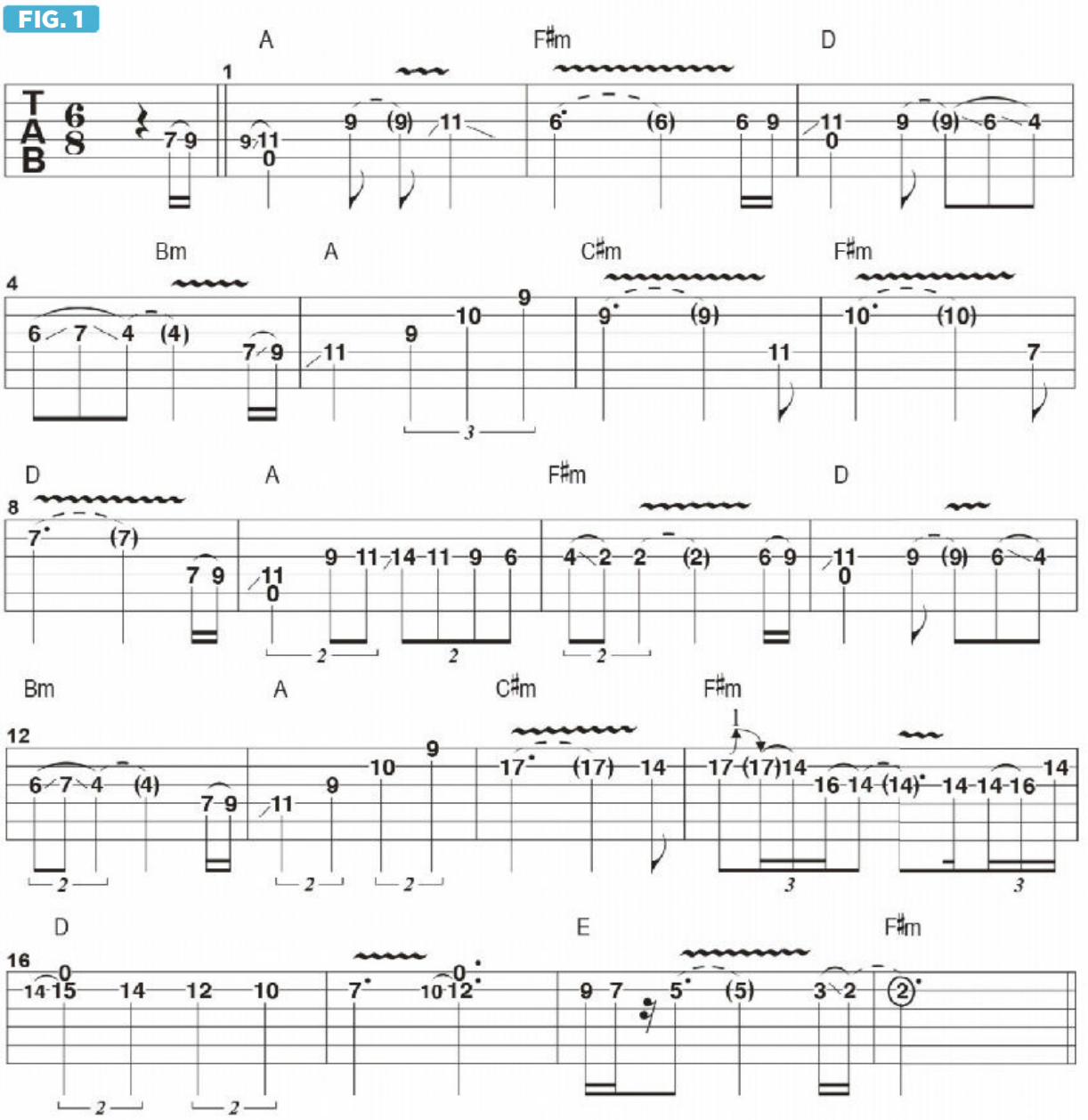
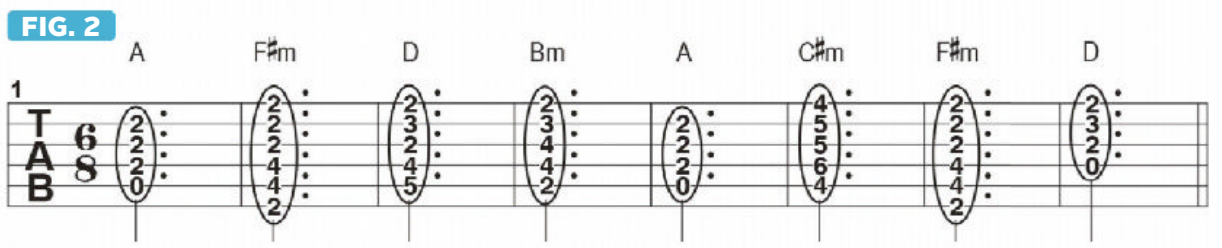


FIG. 2



As this chord progression sits solidly in the A major tonality, I can stick to the notes of the A major scale to great effect. In bar 1, when I play C♯ over A, it represents the major 3rd of the chord. In bar 2, where I play the same C♯ note over F♯m, it now becomes the 5th of the chord. Likewise, when played over Bm in bar 4, C♯ is heard as the suspended second (sus2) of the chord, which is a sound I love.

FIGURE 2 illustrates just the basic chord progression. When playing the single-note theme over these changes, think not only about how each note relates to the underlying chord, but also about the *feeling* that is evoked by the sound and articulation of the note, in the way that it serves to communicate a musical and emotional expression. This is something we all should aspire to when playing melodies and solos on the guitar.

Andy Timmons is a world-renowned guitarist known for his work with the Andy Timmons Band, Danger Danger and Simon Phillips. His new album, *Electric Truth*, is out now. Visit andytimmons.com and guitarxperience.net to check out his recordings and many instructional releases.

SIMONE CECHETTI

BLUES TRUTH

by Kirk Fletcher

For video of this lesson, go to guitarworld.com/june2022

SO MANY TRAINS TO RIDE

The playing style of the great Otis Rush

THIS MONTH, I'D like to talk about one of my favorite blues musicians of all time, Chicago guitar legend Otis Rush. Otis had an incredibly distinct style and was especially adept at playing over a minor blues. Many of his most celebrated songs, like "All Your Love," "Double Trouble" and "So Many Roads," are classic minor blues songs. His soloing was always so lyrical, his vibrato was amazing, and there are a handful of key elements in his style that make his playing instantly recognizable. As an aspiring guitar player, I tried hard to pick up on so many of the different essential things that Otis does in his many great recordings.

FIGURE 1 presents a moderate-tempo 12-bar blues form in the key of C minor, played in a swinging $\frac{12}{8}$ feel. The progression indicated here utilizes what is known as the "quick change to the four chord." Bar 1 begins on the tonic, Cm, and then the four chord, Fm, is played in bar 2 before returning to Cm for bars 3 and 4. In blues progressions without the "quick four," the first four bars of a 12-bar progression remain on the tonic, which in this case would be Cm.

Outlining the remainder of the 12-bar progression, bars 5 and 6 are played on the four chord, Fm, which then resolves back to Cm in bars 7 and 8. Bar 9 moves up to the five chord, Gm, followed in bar 10 by a return to the four chord, Fm, and then the last two bars of the form remain on the tonic, Cm.

In this rhythm part, I often alternate between accents on the lower and higher strings. Throughout, I fret all of the notes on the 6th string by hooking my thumb over the top side of the neck. This frees up my other fretting fingers for chordal embellishments. For example, using thumb fretting in this way allows me to employ decorative index-to-ring finger hammer-ons whenever I play the Cm chord.

I also employ hammer-ons, again as melodic embellishments, when playing the Fm chord in bars 2, 5 and 6. I do this by initially barring across the middle four strings with my index finger at the 8th fret and then hammering my ring finger two frets higher on the 4th string and my middle finger one fret higher on the 2nd string.

FIG. 1

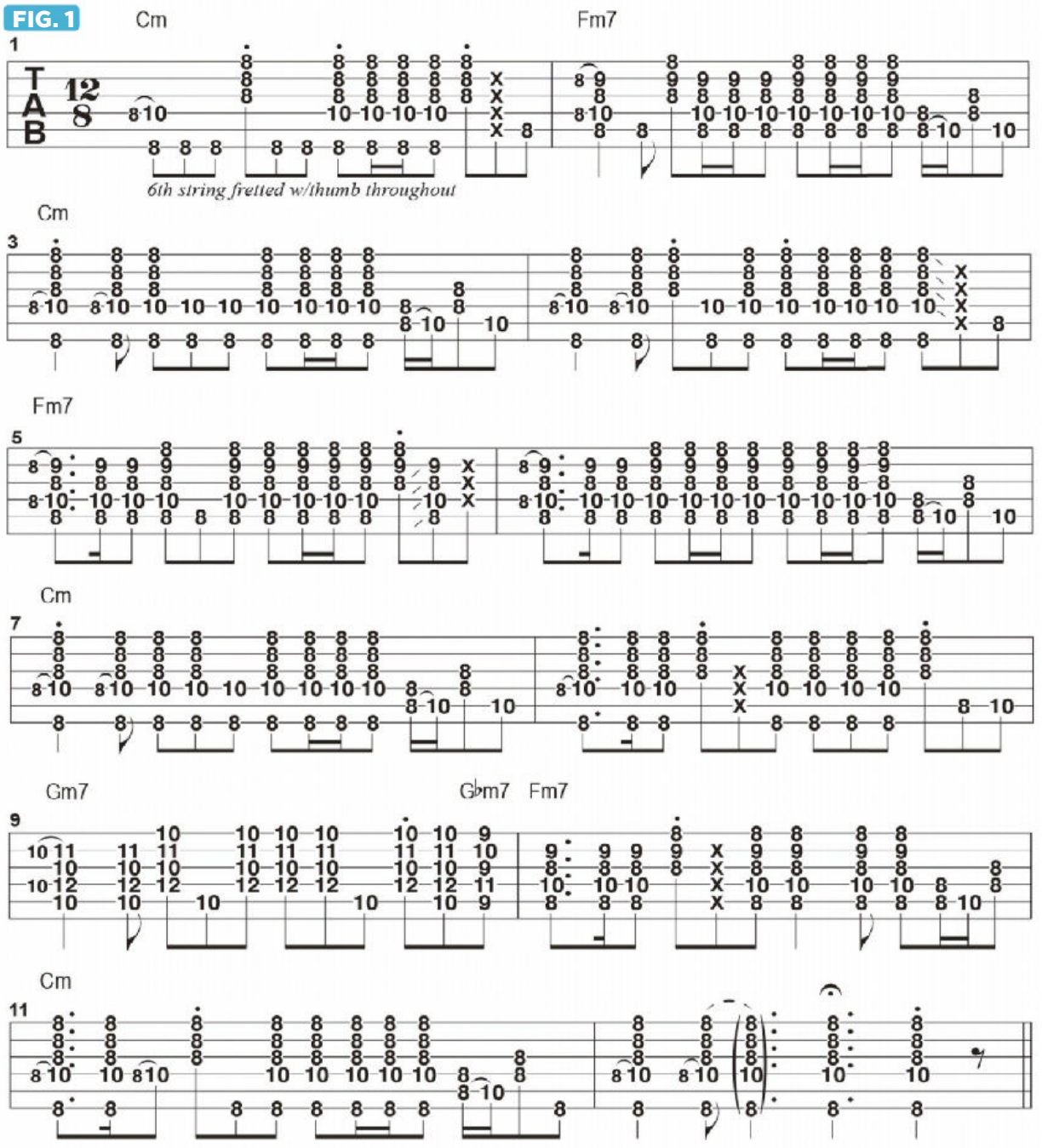
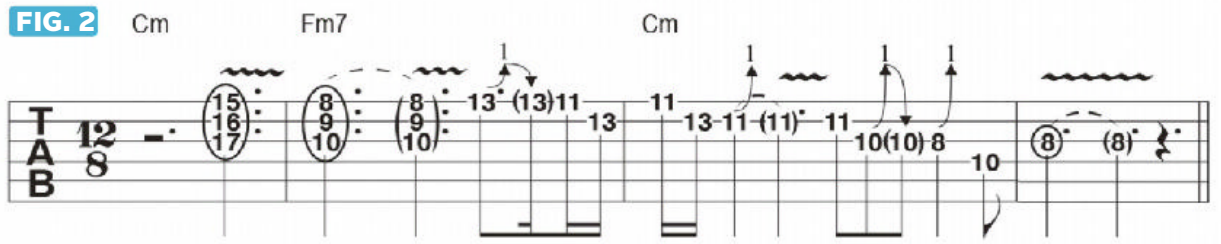


FIG. 2



As you play through this 12-bar rhythm guitar form, focus on all of these details in the way the chords are articulated, as each little twist adds substance and musicality to the part.

As I stated earlier, Otis was an incredible soloist, and his playing influenced me, as well as the likes of Jimi Hendrix, Eric Clapton and many others. **FIGURE 2** offers some licks in Otis' style, played over the first four bars of our 12-bar C minor blues progression. I begin in bars 1 and 2 with Cm and Fm triads, fretted on the top three strings. You'll hear Otis play similar phrases in "So Many Roads" and "All Your Love." In bars 2 and 3, I play a classic Otis-style line that demonstrates his beautifully melodic phrasing approach.

I highly recommend that every aspiring blues guitarist listen to Otis Rush for musical inspiration.

Kirk Fletcher, a former member of the Fabulous Thunderbirds, is an internationally respected guitarist and teacher. His latest album, *My Blues Pathway*, was nominated for a 2021 Blues Music Award.

RICK GOULD

CALLING ALL SONIC SCULPTORS, YOUR TOOLS HAVE ARRIVED.

Maestro

SHAPE YOUR SOUND

MAESTROELECTRONICS.COM

SUBSCRIBE & SAVE 84%

PLUS

FREE GUITAR GODS THE ULTIMATE COLLECTION

GREAT REASONS TO SUBSCRIBE

Never miss an issue • Get every issue delivered direct to your door.

TO ORDER GO TO **www.magazinesdirect.com/guw/B2FMAG**

OR CALL **1-800-456-6441** AND MENTION CODE **B2FMAG**

*Savings based off of the US newsstand cover price of $9.99 per issue for 12 issues, and the retail price of Guitar Gods digital edition of $6.99. Offer only valid on 1 or 2 year print or print + digital subscriptions. Guitar Gods will be emailed 3-5 days after payment is processed. Visit us at magazinesdirect.com or call 1-800-456-6441 for other subscription options. Your first issue will arrive 4-6 weeks after your payment is processed, please allow additional time for overseas deliveries. Offer valid until December 30, 2022.

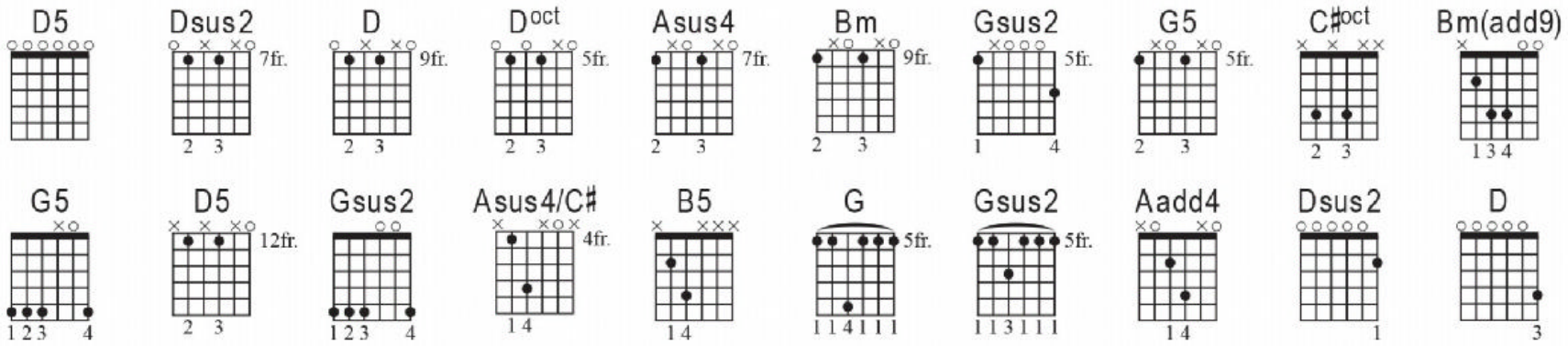
“OPEN YOUR EYES”

Alter Bridge

As heard on **ONE DAY REMAINS**

Words and Music by **MARK TREMONTI, MYLES KENNEDY, THOMAS PHILLIPS** *and* **BRIAN MARSHALL** • *Transcribed by* **JEFF PERRIN**

All guitars are in open D5 tuning (low to high: D, A, D, A, D, D).
5-string Bass is in Drop-D tuning (low to high: B, D, A, D, G).



2 111

A **Intro** (0:00)

Moderately ♩ = 81

D5 Dsus2 D Dsus2 D oct D5 D oct D5 Dsus2 D Dsus2 D D oct D5

Gtrs. 1 and 2 (elec. w/dist.)

let ring throughout

Bass

Bass Fig. 1

1. 2.

Asus4 Bm Asus4 Gsus2 G5 Asus4 C♯ oct D oct D5 G5 Asus4 C♯ oct D oct

end Bass Fig. 1

“OPEN YOUR EYES”
WORDS AND MUSIC BY MARK TREMONTI, MYLES KENNEDY, THOMAS PHILLIPS AND BRIAN MARSHALL.
COPYRIGHT © 2004 RESERVOIR 416, MARK TREMONTI MUSIC INC., OPEN WATER MUSIC INC., BASS GROOVE MUSIC INC. AND SIGGY PIGGY MUSIC INC.
ALL RIGHTS ADMINISTERED WORLDWIDE BY RESERVOIR MEDIA MANAGEMENT, INC. ALL RIGHTS RESERVED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF HAL LEONARD LLC.

B Verses (0:18, 1:26)

1. Looking back I clearly see what it is that's killing me
(2.) love the way I feel today But how I know the sun will fade Ooh

Bm(add9) G5 Dsus2 D Dsus2 D^{oct} D5

6

(dist. off)

(Roll back guitar's volume knob to clean-up tone.)

Through the eyes of one I know I see a vision once let go
Darker days seem to be What will always live in me

Dsus2 D Dsus2 D5 D5 Bm(add9) G5

Gtrs. 1 and 2 substitute Rhy. Fill 1, second verse (see below)

9

I had it all
But still I run It's

Asus4 Bm Asus4 Gsus2 G5 Asus4 C$^{\sharp oct}$ D^{oct} D5

12

Rhy. Fill 1 (1:35)

Dsus2 Dm Dsus2 Dm D^{oct} D5

Gtrs. 1 and 2

Rhy. Fill 2 (2:02)

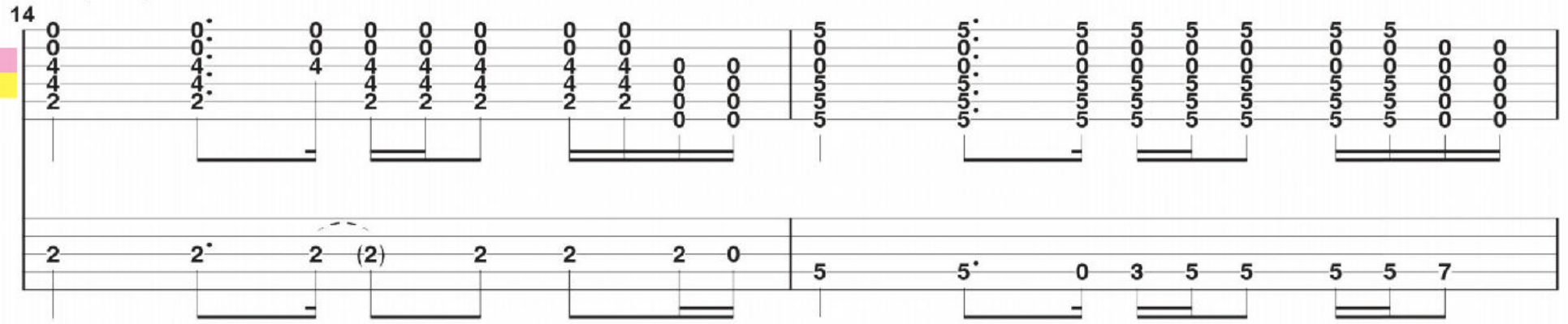
G5 D5

Gtrs. 1 and 2 w/dist.

C **Pre-chorus** (0:42, 1:50)

Constantly it burdens me Hard to trust and can't believe
hard to walk this path alone Hard to know which way to go

Bm(add9) Gsus2

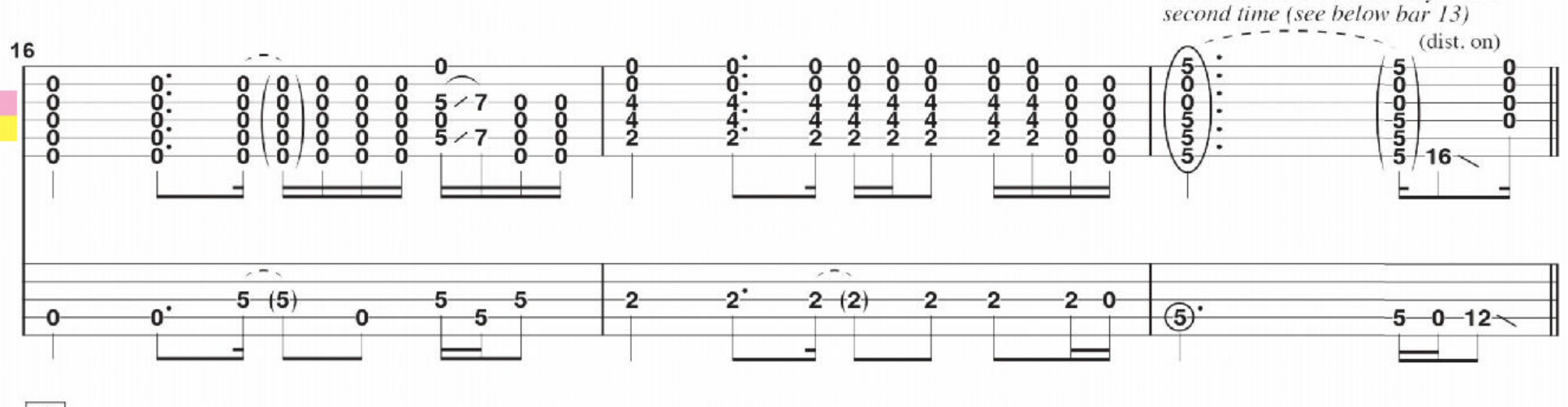


2nd time, skip ahead to F *2nd Chorus (bar 29)*

Lost the faith and lost the love But when the day is done Will they
Will I ever save this day Will it ever change Will they

D5 D^{oct} Dsus2 Bm(add9) Gsus2

Gtrs. 1 and 2 substitute Rhy. Fill 2 second time (see below bar 13)

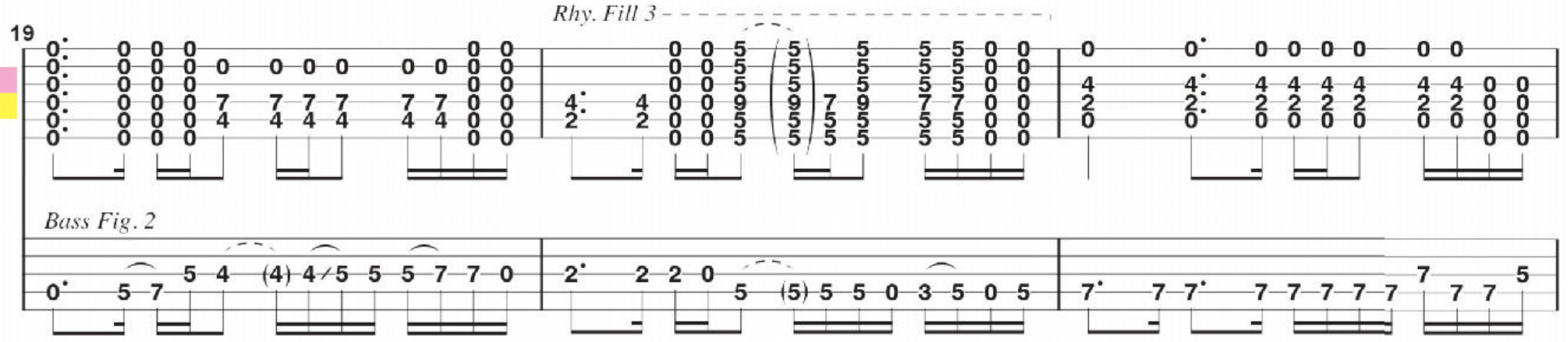


D **1st Chorus** (0:57)

Open their eyes and realize we are one On and on we stand alone until

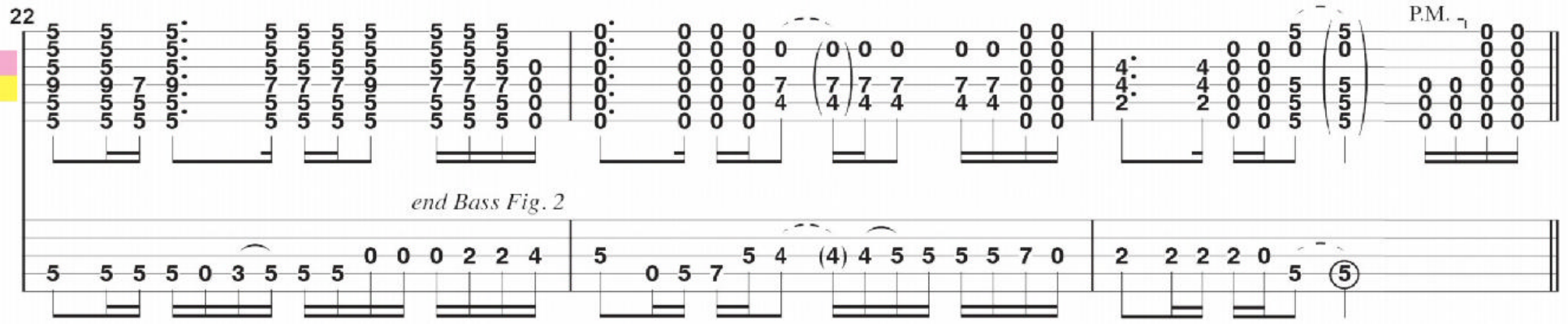
D5 Asus4/C♯ B5 G Gsus2 G Gsus2 Aadd4

Rhy. Fill 3



our day is gone When they open their eyes and realize we are one

G Gsus2 G Gsus2 G D5 Asus4/C♯ Bsus2 G5 D5



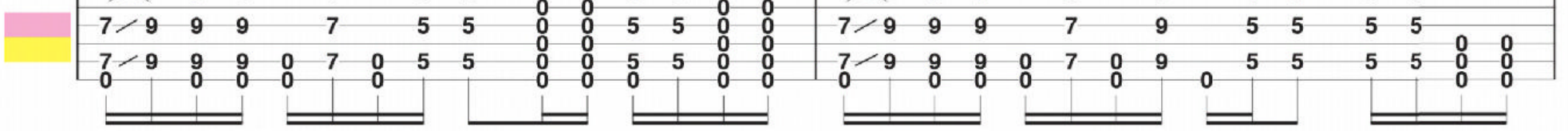
E (1:15)

Oh - ooh

Dsus2 D Dsus2 D^oct D5 D^oct D5 Dsus2 D Dsus2 D D^oct D5

Gtrs. 1 and 2

25



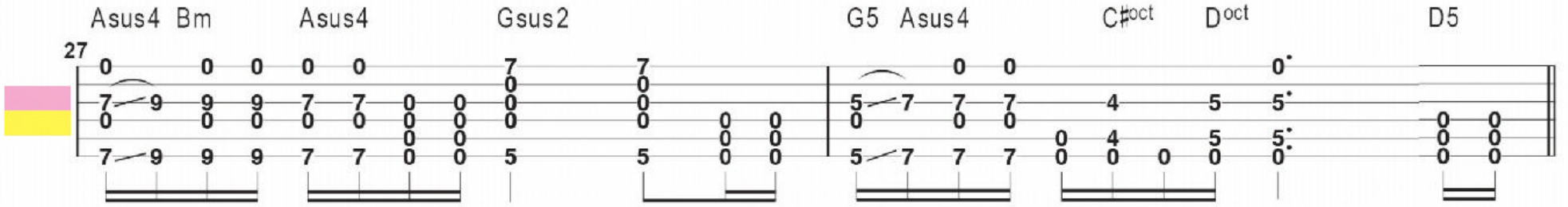
Bass plays Bass Fig. 1 (see bar 1)

Go back to B *2nd Verse (bar 6)*

1. I

Asus4 Bm Asus4 Gsus2 G5 Asus4 C♯^oct D^oct D5

27



F **2nd Chorus** (2:05)

open their eyes and realize we are one
open their eyes and realize we are one

D5 Asus4/C♯ B5 G Gsus2 G Gsus2

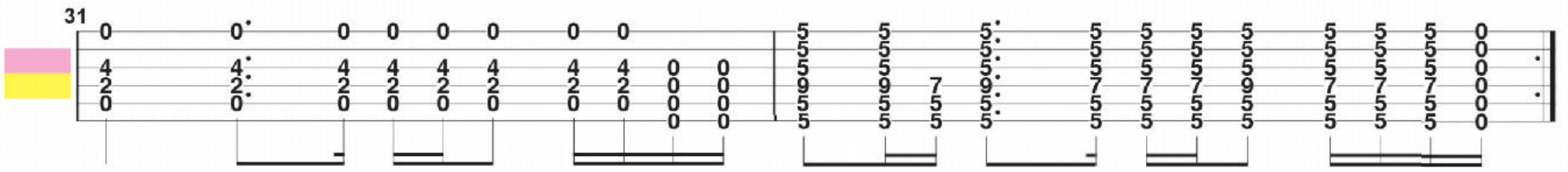
29

Bass plays Bass Fig. 2 simile (see bar 19)

On and on we stand alone until our day has come Will they
Still today we carry on I know our day will come When they

Aadd4 G Gsus2 G Gsus2 G Gsus2

31



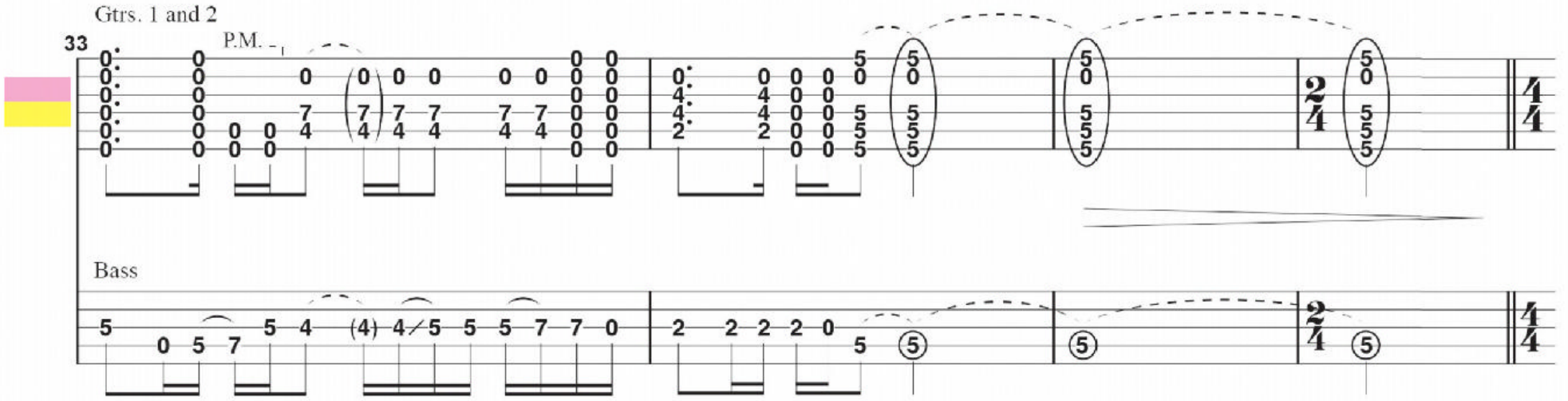
open their eyes and realize we are one Ooh

D5 Asus4/C♯ Bm(add9) G5

Gtrs. 1 and 2

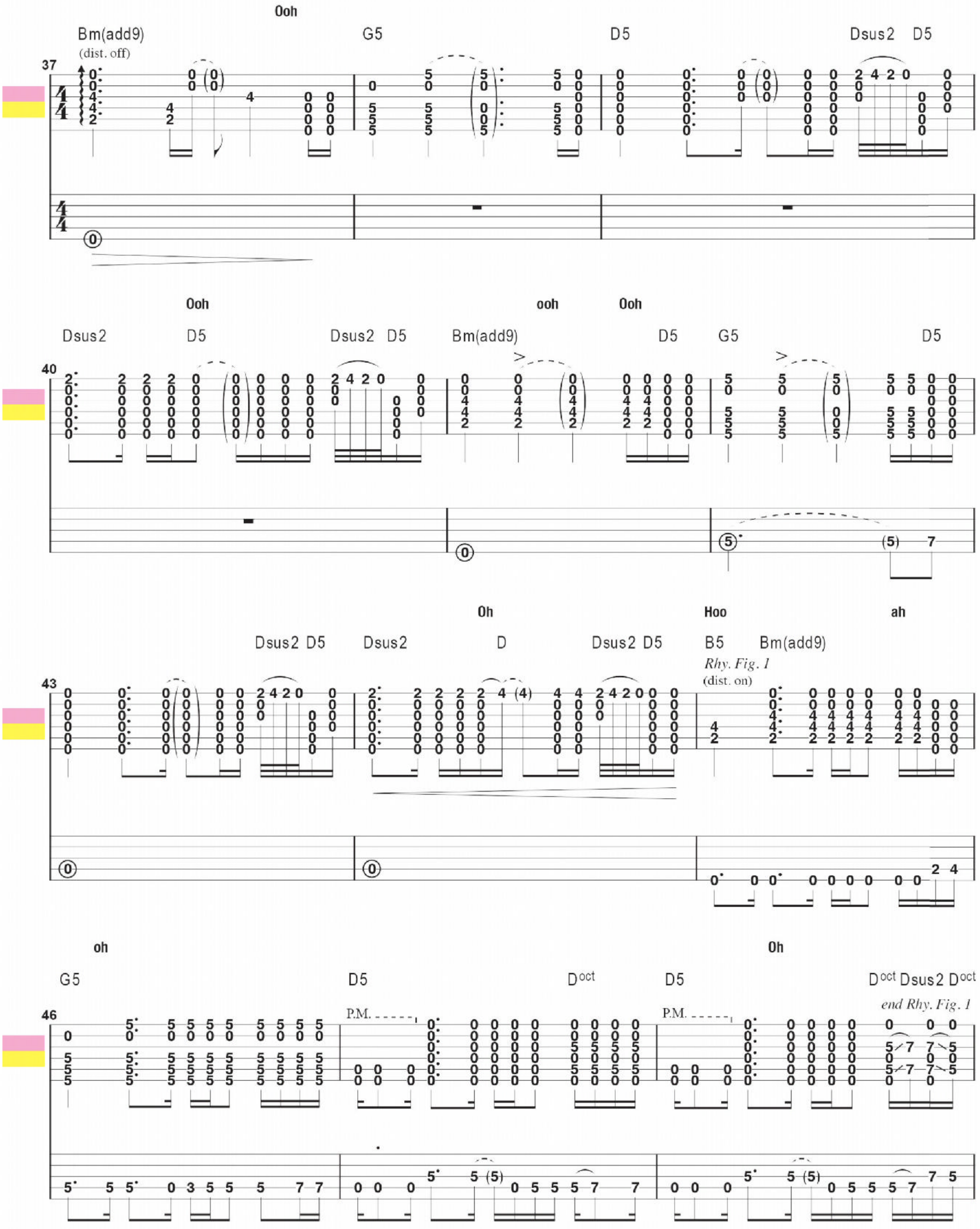
33

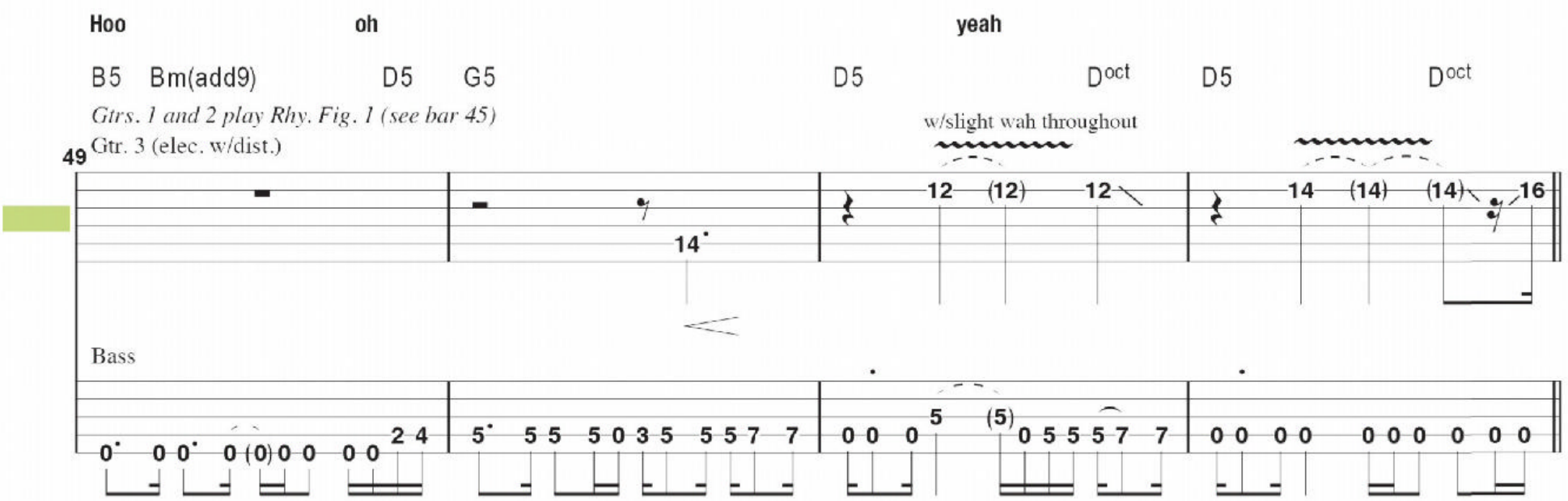
P.M.



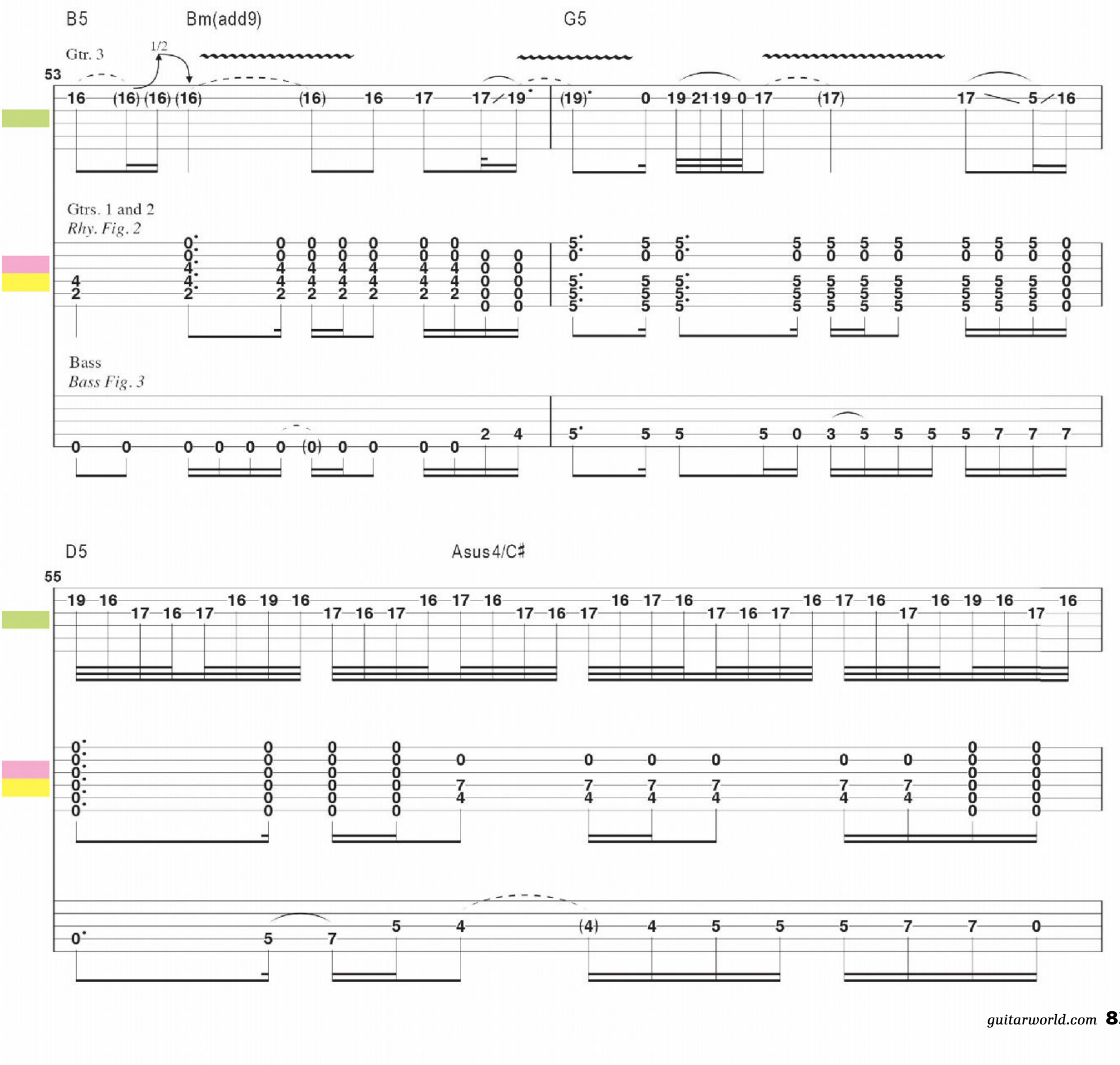
Bass

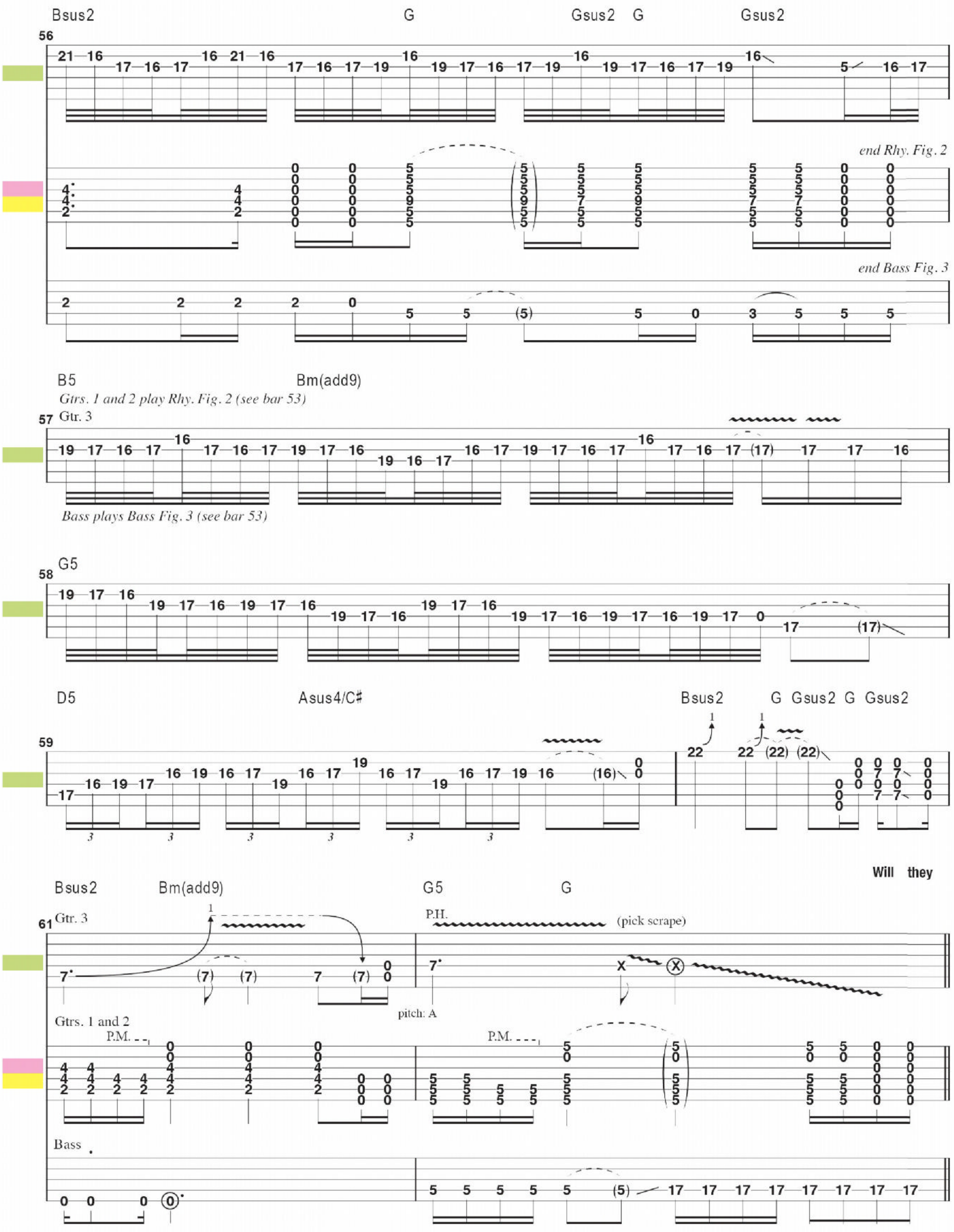
G Interlude (2:39)





H **Guitar Solo** (3:26)




Bsus2
G
Gsus2
G
Gsus2
56
end Rhy. Fig. 2
end Bass Fig. 3
B5
Bm(add9)
Gtrs. 1 and 2 play Rhy. Fig. 2 (see bar 53)
57
Gtr. 3
Bass plays Bass Fig. 3 (see bar 53)
58
G5
D5
Asus4/C♯
Bsus2
G
Gsus2
G
Gsus2
59
Bsus2
Bm(add9)
G5
G
Will they
61
Gtr. 3
P.H.
(pick scrape)
pitch: A
Gtrs. 1 and 2
P.M.
P.M.
Bass

I **3rd Chorus** (3:56)

open their eyes and realize we are one (It's)

D5 Asus4/C♯ B5 G Gsus2 G Gsus2

Gtrs. 1 and 2

63

Bass

Hoo oh Will they

(hard to walk this path alone Hard to know which way to go)

B5 Bm(add9) G5

65

open their eyes and realize we are one

D5 Asus4/C♯ Bm(add9) G Gsus2 G Gsus2

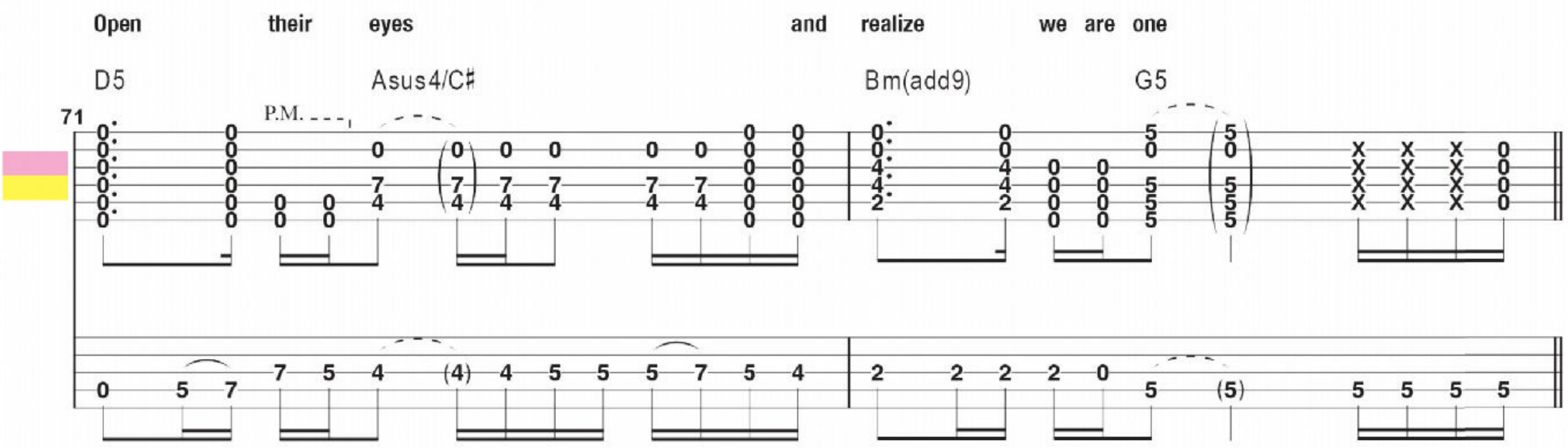
67 P.M.

Hoo oh Will they

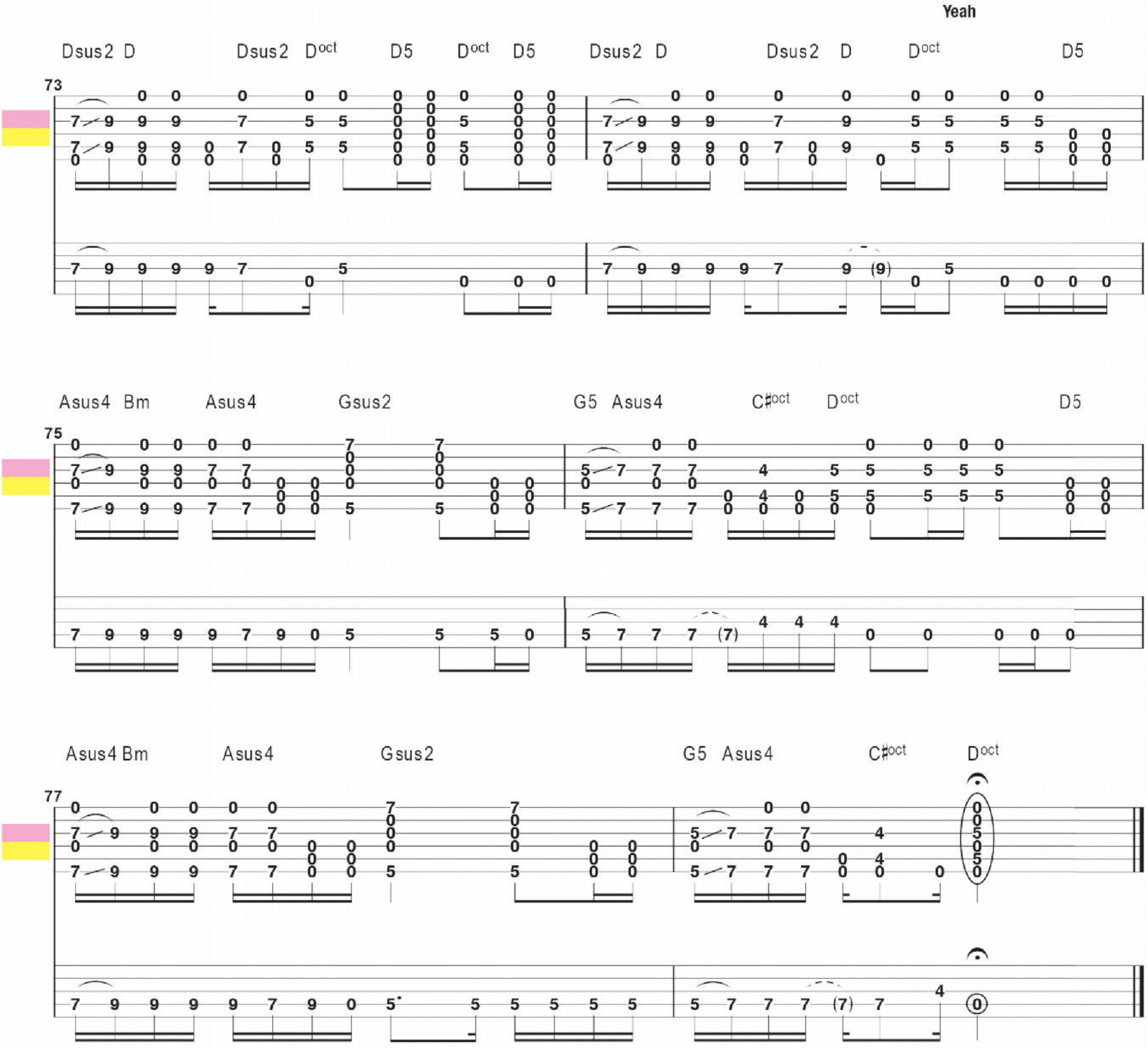
(Lost the faith and lost the love But when the day is done)

Aadd4 G Gsus2 G Gsus2 G Gsus2

69


Open their eyes and realize we are one
D5 Asus4/C♯ Bm(add9) G5
71
P.M.

J **Outro** (4:26)


Yeah
Dsus2 D Dsus2 D^oct D5 D^oct D5 Dsus2 D Dsus2 D D^oct D5
73
Asus4 Bm Asus4 Gsus2 G5 Asus4 C♯^oct D^oct D5
75
Asus4 Bm Asus4 Gsus2 G5 Asus4 C♯^oct D^oct
77

Performance Notes

Interview by Nick Bowcott

Ozzy Osbourne's longtime guitarist Zakk Wylde on the making of their classic track "No More Tears"

Editor's Note: We've decided to devote this month's Performance Notes space to rerunning the following insightful and colorful interview with Zakk Wylde from 2005, wherein the burly, industrious guitarist talks at length about the writing, recording and performance of the song that elevated him to Guitar God status, Ozzy Osbourne's "No More Tears."

"THAT'S THE LAST song I thought would ever be on the radio, let alone become a hit," laughs longtime former *Guitar World* columnist and "No More Tears" co-writer Zakk Wylde. "I mean, it's too goddamned long, and it ain't exactly a pop song! 'Mama I'm Coming Home' I get, but I never thought 'No More Tears' was gonna be the song off that record," the guitarist adds. However, many years after its release, the title track from one of Ozzy's most successful albums remains a staple of rock radio.

"It was the very last song we wrote for the record," Zakk recalls. "We were dicking around one day, and Mike Inez started playing the opening bass riff [*see bar 1 in the transcription*]. Randy [*Castillo, drums*] came in exactly like he does on the record, and John [*Sinclair, keyboards*] started writing that keyboard intro while I was coming up with the intro slide melody [*see bars 10-18*]. Ozzy was just looking at us and saying, 'Keep going! Keep fuckin' going!' Then, John and I stopped, so it was just Mike and Randy playing. Ozzy sang the opening melody to the verse, and I just instinctively played that first riff [*bars 22-25*]. That's how that song happened — it began as a spontaneous jam, and we pretty much wrote all of it right there on the spot. I later came up with the middle section on the piano while we were in A&M studios, and we threw that part in with John playing it.

"For that heavy verse riff, I just went to the 'Tony Iommi Rolodex of Creativity,'" the Wylde one continues. "The 'No More Tears' verse is kinda like [*Black Sabbath's*] 'War Pigs' or [*Led Zeppelin's*] 'Black Dog,' where the vocal melody comes in first and is followed by a heavy riff. I stuck in one of those reliable, Tony Iommi-approved flat fives [*A♭5*] to give it that haunting, Sabbath vibe, and Ozzy looked at me and went, 'I think that'll work!' I used drop-D tuning [*one half step down*] to make it that much heavier and because the bass riff was in D."

To add some "light and shade" to this crushingly heavy riff, Zakk mimics it an octave higher, using a slide every other time (bars 26–29). "That was Randy's idea," Zakk says. "He went, 'Dude, I know you dig all that Skynyrd and Allman Brothers shit, so break out the slide on the second part of that thing.' So I did, and it turned out pretty cool."

The song's pre-chorus riff (bars 37-44) has our subject playing some rather wide-stretch chord shapes, namely E5/D and F5/D, in addition to stock D5 and B♭5 power chords. "John Sinclair came up with that section on keyboards, and I was like, 'What the fuck chords are you playing there, bro?' It works out way differently on guitar than it does on piano; that's why I ended up using those stretched-out shapes."

On the recorded version of the chorus (bars 47 and 48), Zakk resisted the temptation of peppering his guitar part with his signature pinch harmonics (P.H.). "Every now and then Ozzy would go, 'Enough with the squeals, Zakk! You're driving me crazy with that bullshit!'" the guitarist jokingly reminisces. "So I just played it straight for that part, but live, I always do the fucking 'pings.'

"The middle section of the song was kind of inspired by Elton John's 'Funeral for a Friend,'" Wylde points out, referring to the soulful, single-note lead guitar melody (bars 77-85) that builds into the ensuing solo with a repeated, bluesy bend at the 15th fret on the high E string. Zakk performs this bend with his pinky, reinforced by his other three fret-hand fingers. "One of my buddies said, 'You asshole — you've lifted off Elton,' and I went, 'Hey, at least I'm in good company! Last time I checked, he still kicks ass, so fuck it!'"

Wylde also has no problem revealing who inspired his solo. "The first half [*bars 86-91*] is influenced by Jimmy Page's 'Stairway to Heaven' solo. And the end [*bars 92-96*] is Randy [*Rhoads*] all the way. He's my man!" As was the case with the solo's lead-in, Zakk punctuates its final phrase with a wailing bend on the high E string, this one even higher up the neck, at the 20th fret. In performing this bend, the guitarist again uses reinforced fingering, which makes it easier to push the string and control the pitch.

Ozzy and Zakk in action at Brixton Academy in the U.K., March 20, 1992

"For that heavy verse riff, I just went to the 'Tony Iommi Rolodex of Creativity.' The verse is kinda like 'War Pigs' or 'Black Dog'"

Wylde recorded "No More Tears" with his EMG-loaded, beer-bottle-cap-decorated "Rebel" Gibson Les Paul Custom guitar, played through a Boss Super Overdrive pedal and a Marshall JCM800 2203 head. "I wanted to double all my parts, but [*co-producer*] John Purdell went, 'You've been doubling everything on the whole fucking record! Just do it once. This way when you get done with one track you can go back to playing *John Madden Football* [*video game*] and drinking beer.' So I did, and it turned out pretty cool... People seem to like that little ditty."

MICK HUTSON/REDFERNS

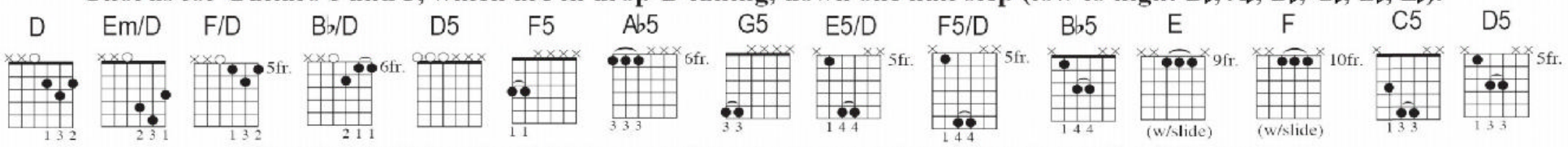
"NO MORE TEARS"

Ozzy Osbourne

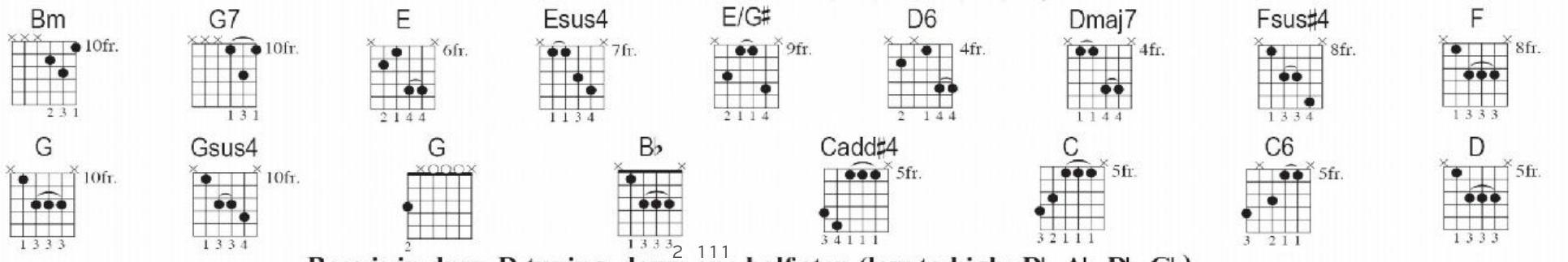
As heard on **NO MORE TEARS**

Words and Music by **OZZY OSBOURNE, ZAKK WYLDE** *and* **JOHN PURDELL** • *Transcribed by* **ANDY ALEDORT**

Chords for Guitars 1 and 3, which are in drop-D tuning, down one half step (low to high: D♭, A♭, D♭, G♭, B♭, E♭).



Chords for Guitar 2, which is a synth part arranged for guitar, in standard tuning, down one half step (low to high: E♭, A♭, D♭, G♭, B♭, E♭).



Bass is in drop-D tuning, down one half step (low to high: D♭, A♭, D♭, G♭).

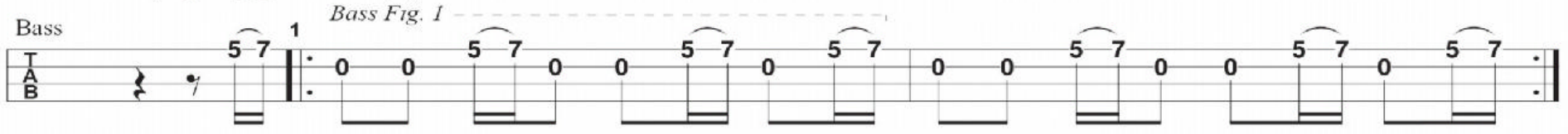
All music sounds in the key of D♭, one half step lower than written.

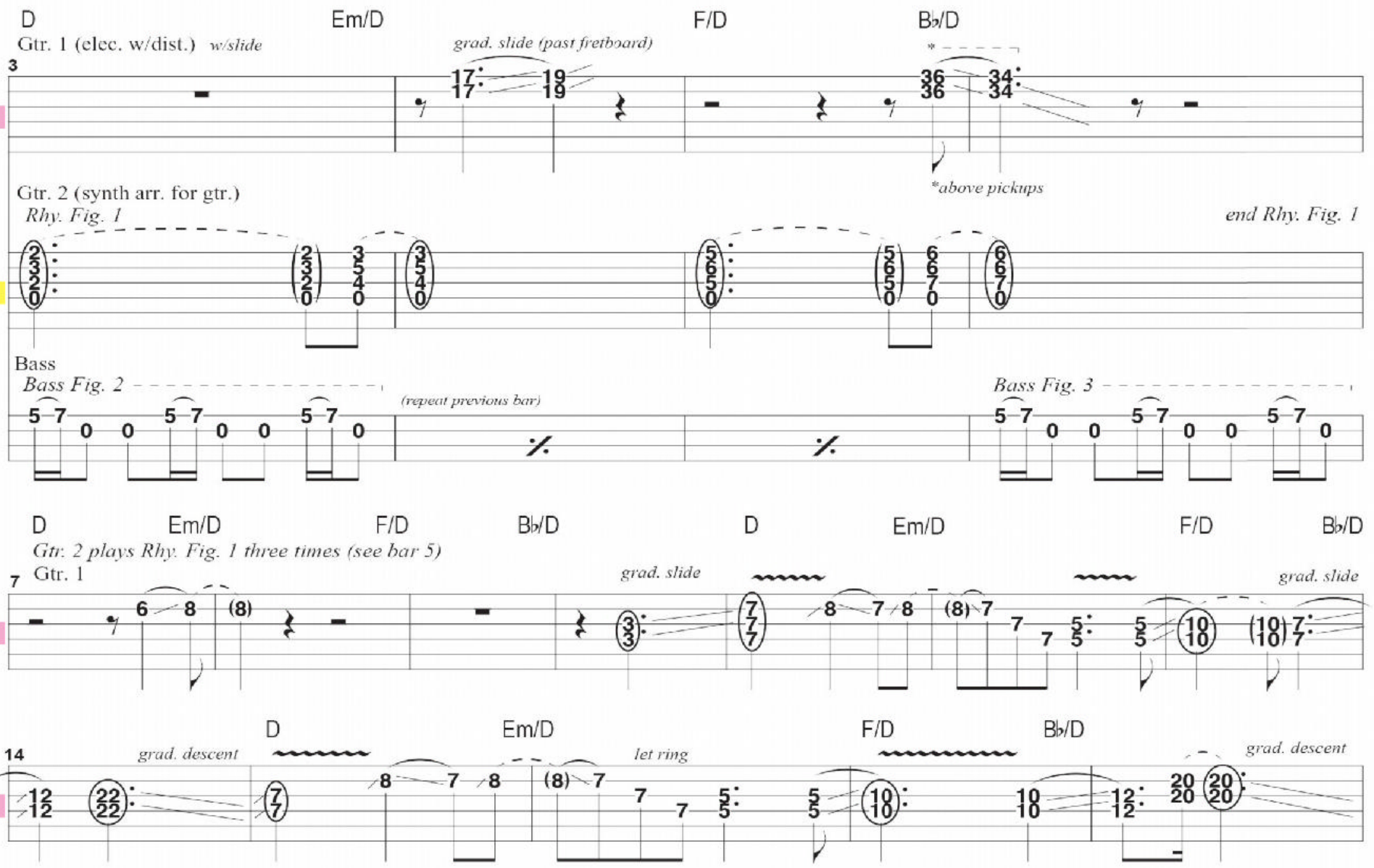
A **Intro** (0:00)

Moderately ♩ = 100

N.C. (D)

Bass Fig. 1





"NO MORE TEARS"
WORDS AND MUSIC BY OZZY OSBOURNE, ZAKK WYLDE AND JOHN PURDELL.
COPYRIGHT © 1991 MONOWISE LTD. AND PURDELL PUBLISHING.
ALL RIGHTS FOR MONOWISE LTD. ADMINISTERED BY BMG RIGHTS MANAGEMENT (US) LLC.
ALL RIGHTS RESERVED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF HAL LEONARD LLC..

B 1st and 3rd Verses (0:53, 5:29)

1. The light in the window is a crack in the sky
3. Now that it's over can't we just say goodbye

19 D5 N.C. (D) D5 F5 D5

Gtr. 1 w/o slide P.M.

Bass

A stairway to darkness in the blink of an eye
I'd like to move on and make the most of the night

A♭5 G5 F5 G5 F5 D5 A♭5 G5 N.C. D5 G5 F5 G5

23 P.M. Substitute Rhy. Fill 1 second time (see below) P.H. 1 w/slide

pitch: C / D

Bass Fig. 4

A levee of tears to learn she'll never be coming back
Maybe a kiss before I leave you this way

A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5 F5 D5 N.C. (D) D5 F5 D5

27 Gtr. 1 grad. descent w/o slide P.M.

Bass repeats Bass Fig. 4 twice (see bar 23)

The man in the dark will bring another attack
Your lips are so cold I don't know what else to say

A♭5 G5 F5 G5 F5 A♭5 N.C. D5 G5 F5 G5

31 P.M. Substitute Rhy. Fill 1 second time (see below) P.H. 1 w/slide

pitch: C / D

C Pre-chorus (1:31, 2:36, 6:06)

1. Your mama told
2. I see the man
3. I never wanted

A♭5 G5 F5 G5 F5 A♭5 G5 F5 G5 F5 D5 E5/D

35 Gtr. 1 Substitute Rhy. Fill 2 second time (see below)

Bass

Rhy. Fill 1 (5:36, 5:55)

A♭5 G5 F5 N.C.

Gtr. 1 w/o slide P.H. 1

pitch: B C / D

Rhy. Fill 2 (6:06)

A♭5 G5 F5 G5 F5 D5 E5/D

Gtr. 1 w/slide

you around that it you're the to not corner end supposed this waiting way to my talk Can love to he my strangers see me darling

E5/D F5/D B♭5

Gtr. 1 plays Fill 1 second time (see below)
Gtr. 2 plays Fill 2 third time (see below)

38 P.M. P.M. *trill*

Look in the mirror tell me do you think your life's some-
I close my eyes and wait to hear the sound of think
Believe me when I say to you in love I

D5 E5/D F5/D B♭5

41 P.M. P.M. P.M.

in danger here No more
I'm screaming here No more
falling here No more

E F

Gtr. 1 plays Rhy. Fill 3 third time (see below)

44 *w/slide* *grad. ascent* *grad. ascent* *grad. descent*

D Chorus (1:54, 2:59, 6:29)

4th time on 2nd Chorus, skip ahead to **F** *(bar 59)*
4th time on 3rd Chorus, skip ahead to **I** **Outro Chorus** *(bar 106)*

tears *(w/echo repeats)* *(don't sing 4th time)* **No more**

N.C. (D5) B♭5 G5 A♭5 G5 F5

(play 4 times)

47 P.M.

Bass Fig. 4 *end Bass Fig. 4*

E 2nd Verse (2:17)

2. Another day passes as the night closes in

D5 N.C. (D5) D5 F5 D5

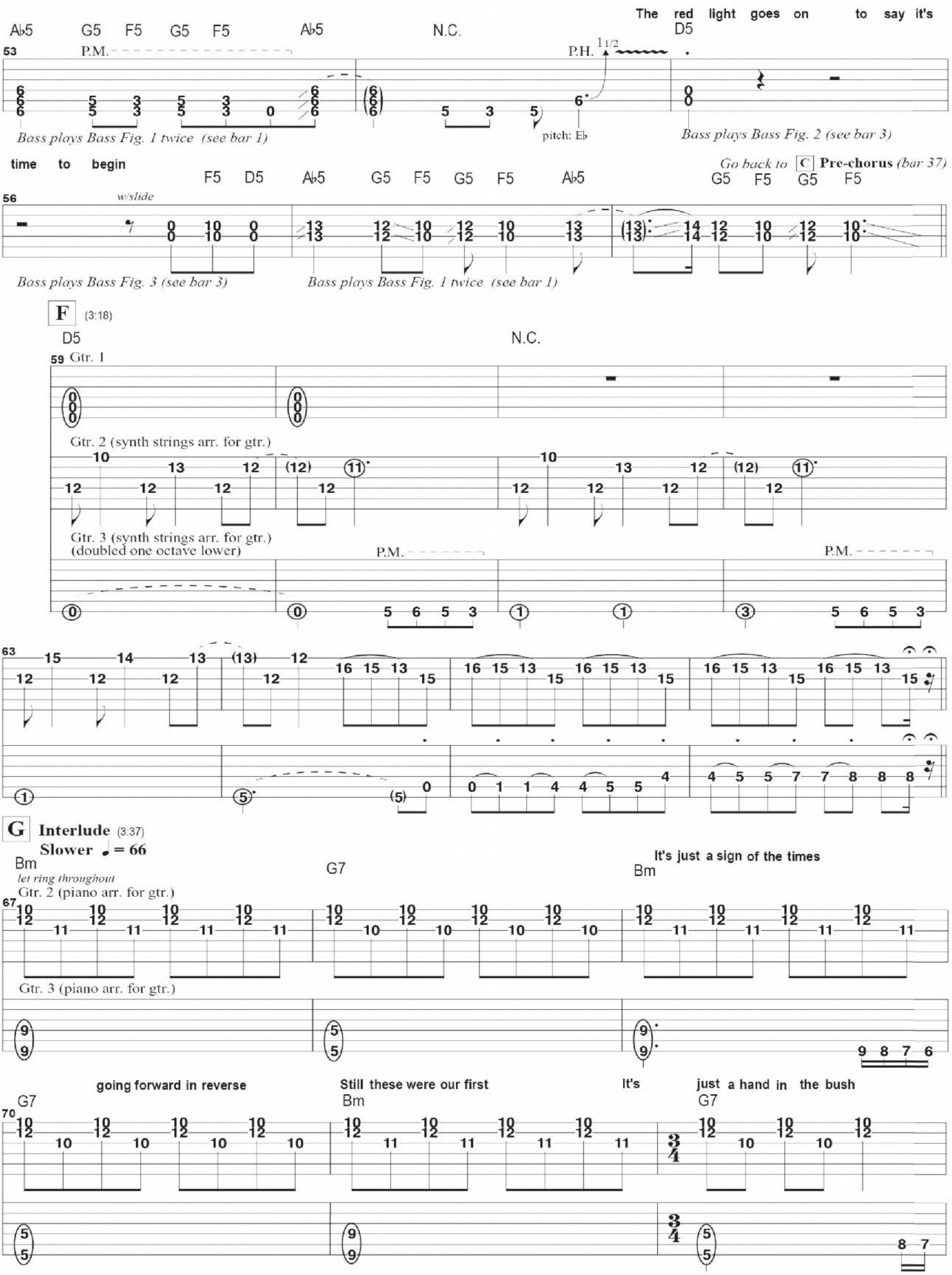
49 *w/o slide* P.M.

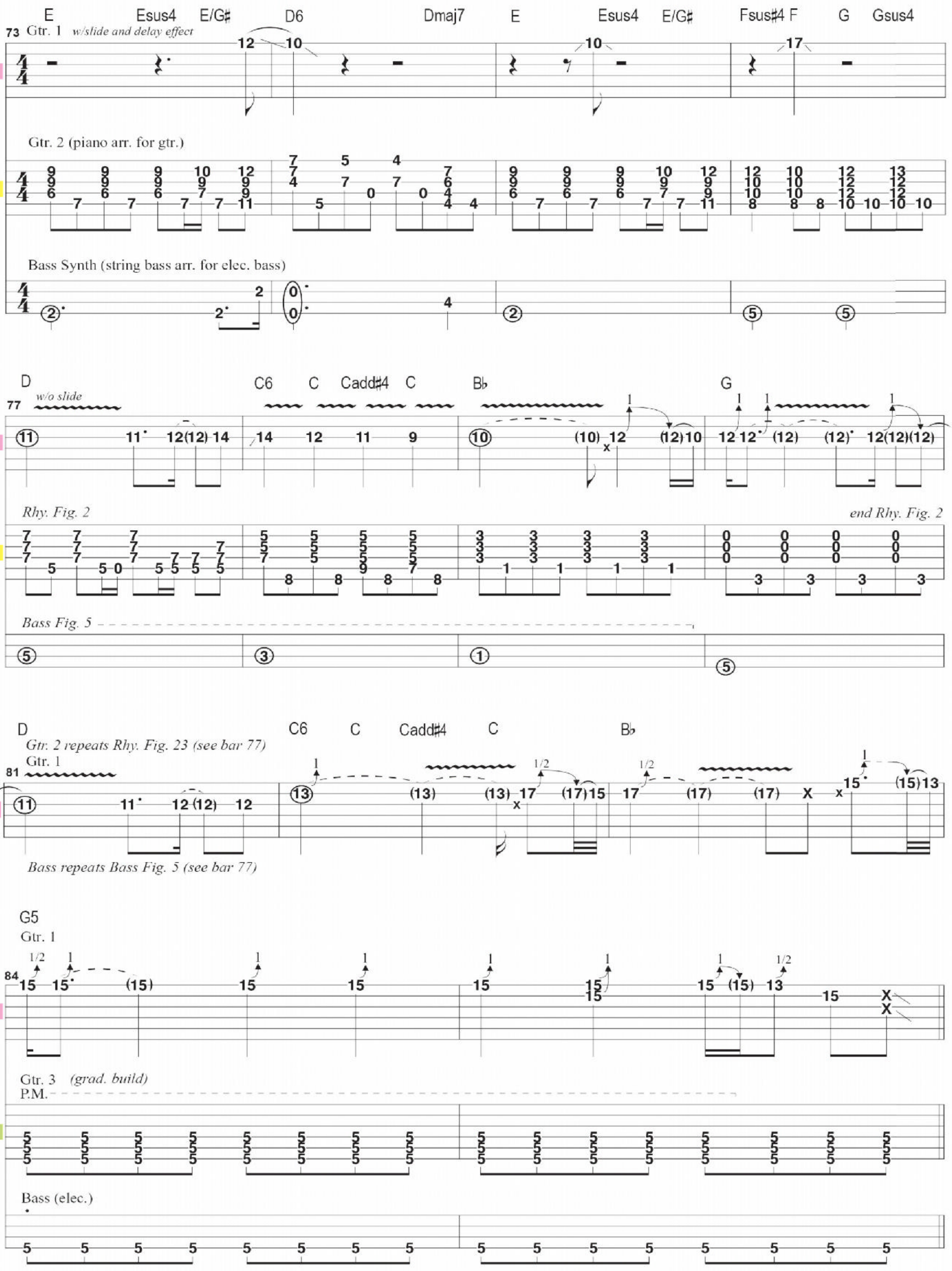
Bass plays Bass Fig. 2 twice (see bar 3) *Bass plays Bass Fig. 2* *Bass plays Bass Fig. 3 (see bar 6)*

Fill 1 (2:43, 6:13) B♭5 Gtr. 1 *w/o slide*

Fill 2 (6:13) B♭5 Gtr. 1 *w/o slide*

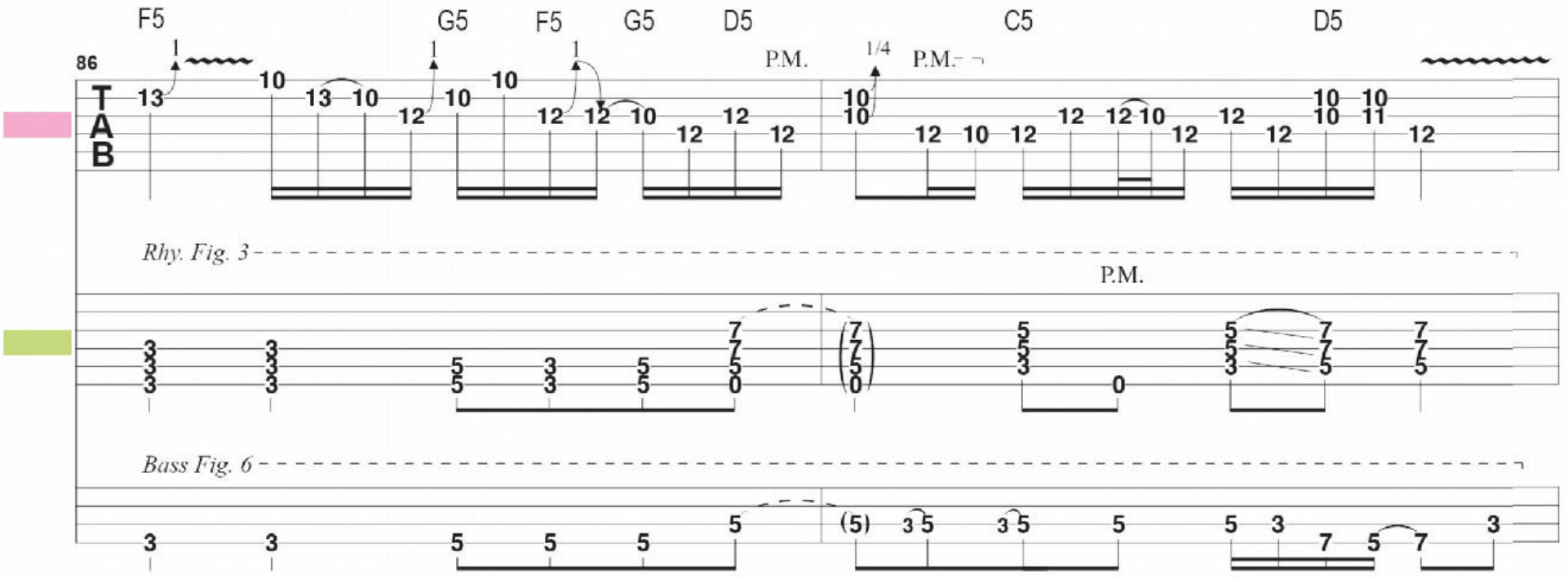
Rhy. Fill 3 (6:27) F Gtr. 1 *w/slide* *grad. descent*

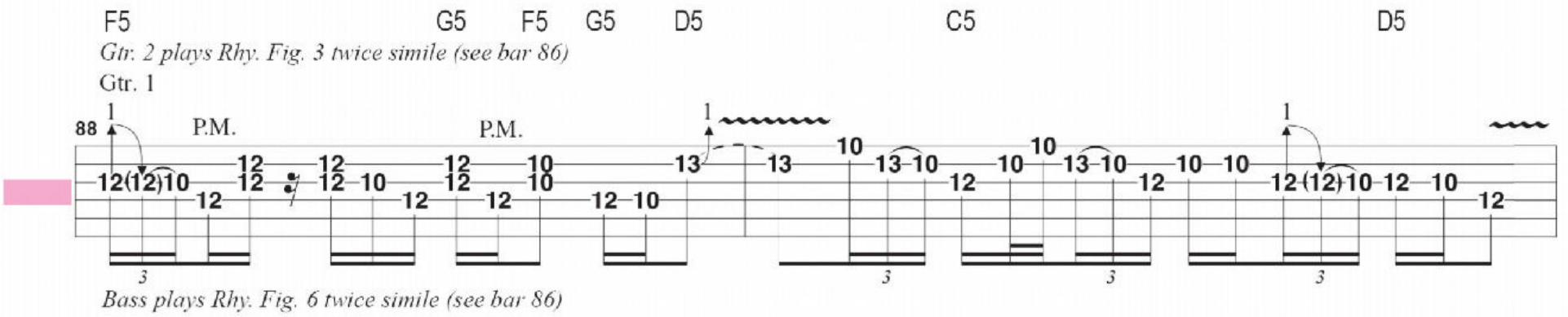

Ab5 G5 F5 G5 F5 Ab5 N.C.
The red light goes on to say it's
D5
53
P.M.
P.H. 1 1/2
pitch: Eb
Bass plays Bass Fig. 1 twice (see bar 1)
Bass plays Bass Fig. 2 (see bar 3)
time to begin
F5 D5 Ab5 G5 F5 G5 F5 Ab5
Go back to C Pre-chorus (bar 37)
G5 F5 G5 F5
56
w/slide
Bass plays Bass Fig. 3 (see bar 3)
Bass plays Bass Fig. 1 twice (see bar 1)
F (3:18)
D5
N.C.
59 Gtr. 1
Gtr. 2 (synth strings arr. for gtr.)
Gtr. 3 (synth strings arr. for gtr.)
(doubled one octave lower)
P.M.
P.M.
63
G Interlude (3:37)
Slower ♩ = 66
Bm
let ring throughout
G7
Bm
It's just a sign of the times
Gtr. 2 (piano arr. for gtr.)
67
Gtr. 3 (piano arr. for gtr.)
going forward in reverse
Still these were our first
It's just a hand in the bush
G7
Bm
G7
70

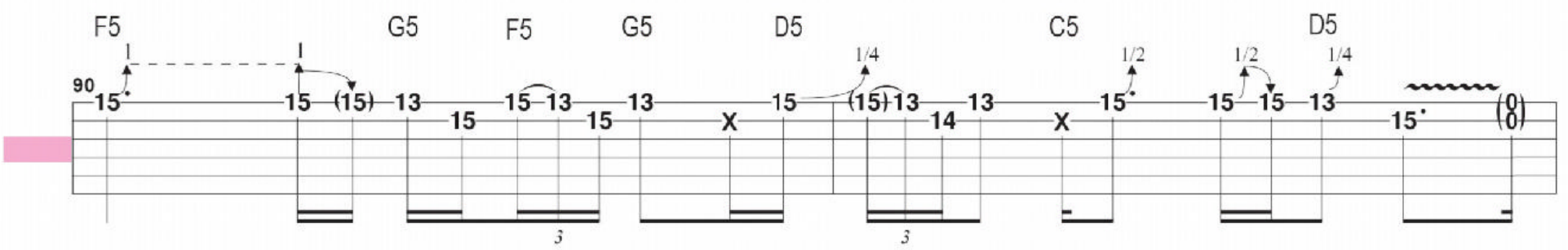

E Esus4 E/G♯ D6 Dmaj7 E Esus4 E/G♯ Fsus♯4 F G Gsus4
73 Gtr. 1 w/slide and delay effect
Gtr. 2 (piano arr. for gtr.)
Bass Synth (string bass arr. for elec. bass)
D C6 C Cadd♯4 C B♭ G
77 w/o slide
Rhy. Fig. 2
end Rhy. Fig. 2
Bass Fig. 5
D C6 C Cadd♯4 C B♭
Gtr. 2 repeats Rhy. Fig. 23 (see bar 77)
Gtr. 1
81
Bass repeats Bass Fig. 5 (see bar 77)
G5
Gtr. 1
84
Gtr. 3 (grad. build)
P.M.
Bass (elec.)

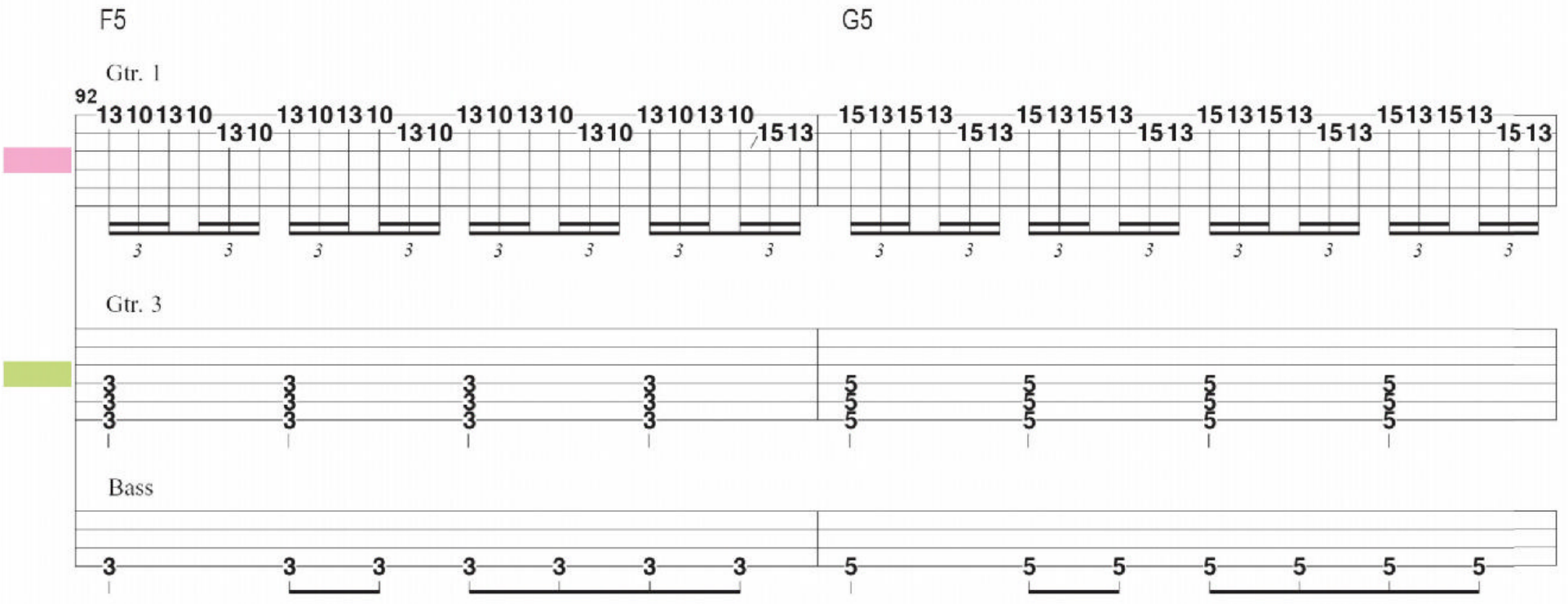
H **Guitar Solo** (4:43)

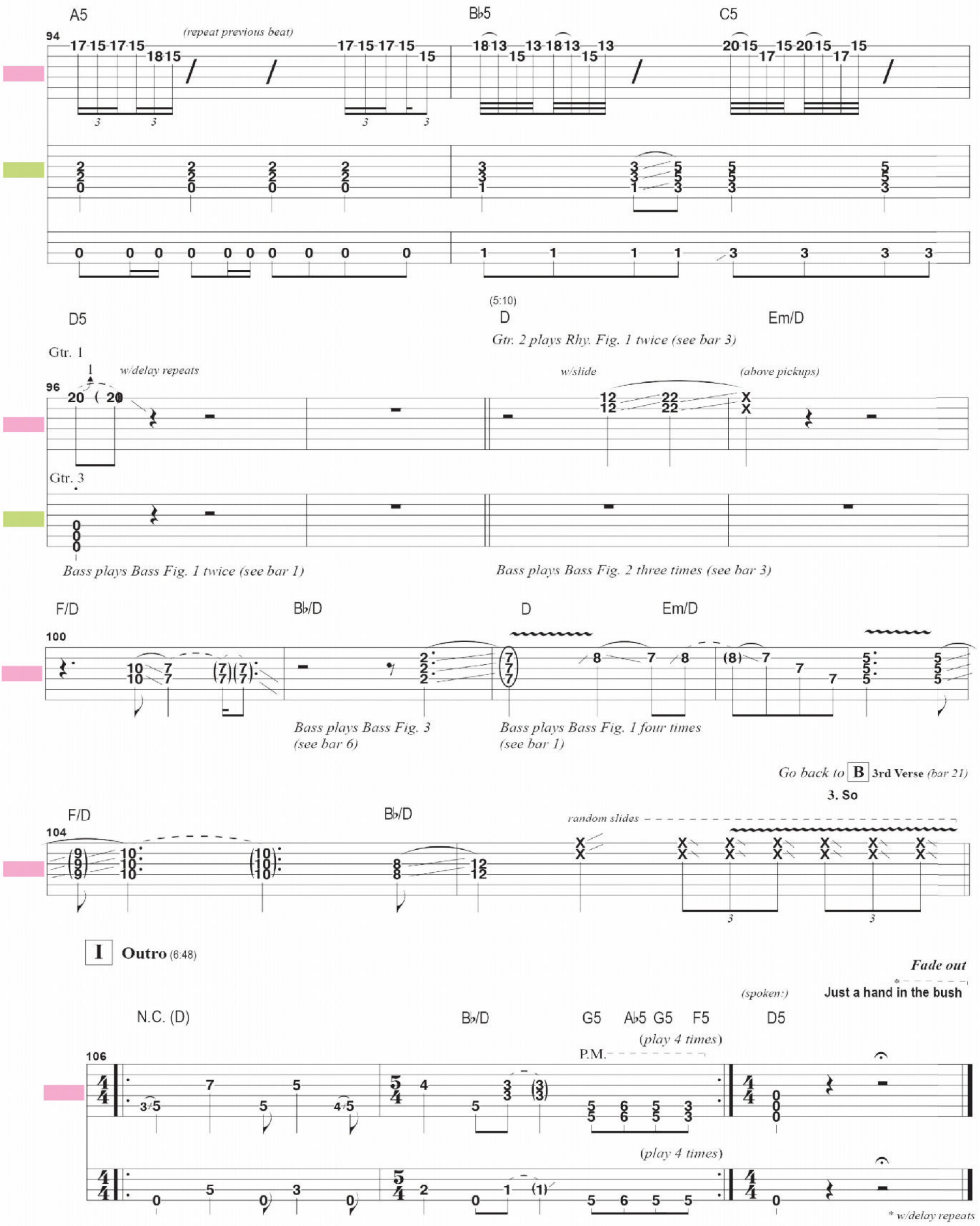
Faster ♩ = 100










A5
B♭5
C5
94
(repeat previous beat)
D5
(5:10)
D
Em/D
Gtr. 1
w/delay repeats
w/slide
(above pickups)
96
Gtr. 3
Gtr. 2 plays Rhy. Fig. 1 twice (see bar 3)
Bass plays Bass Fig. 1 twice (see bar 1)
Bass plays Bass Fig. 2 three times (see bar 3)
F/D
B♭/D
D
Em/D
100
Bass plays Bass Fig. 3 (see bar 6)
Bass plays Bass Fig. 1 four times (see bar 1)
Go back to B 3rd Verse (bar 21)
3. So
F/D
B♭/D
104
random slides
I Outro (6:48)
Fade out
(spoken:)
Just a hand in the bush
N.C. (D)
B♭/D
G5
A♭5 G5
F5
D5
(play 4 times)
P.M.
106
(play 4 times)
* w/delay repeats

ALLPARTS®

PREMIUM TOOLS FOR TONE

www.allparts.com

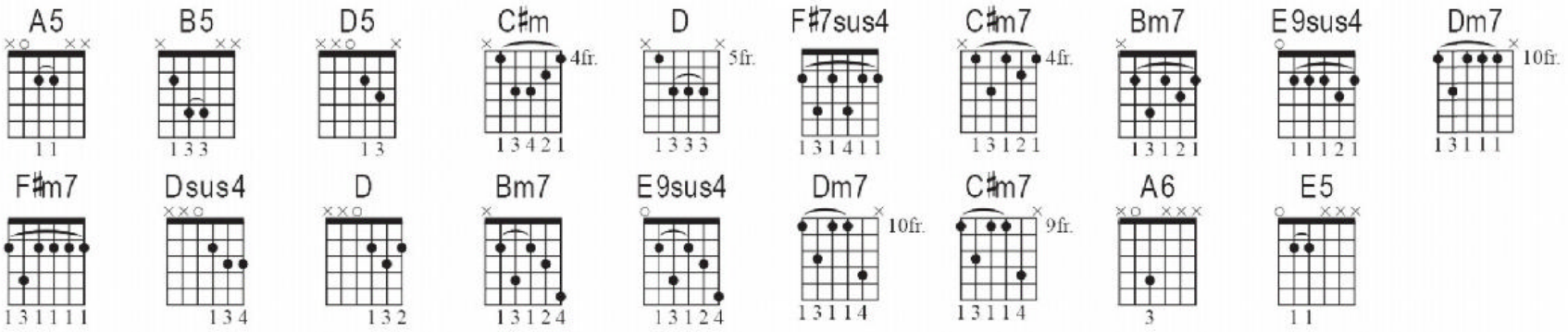
"THE BOYS ARE BACK IN TOWN"

Thin Lizzy

As heard on **JAILBREAK**

Words and Music by **PHILIP PARRIS LYNOTT** • *Transcribed by* **ANDY ALEDORT**

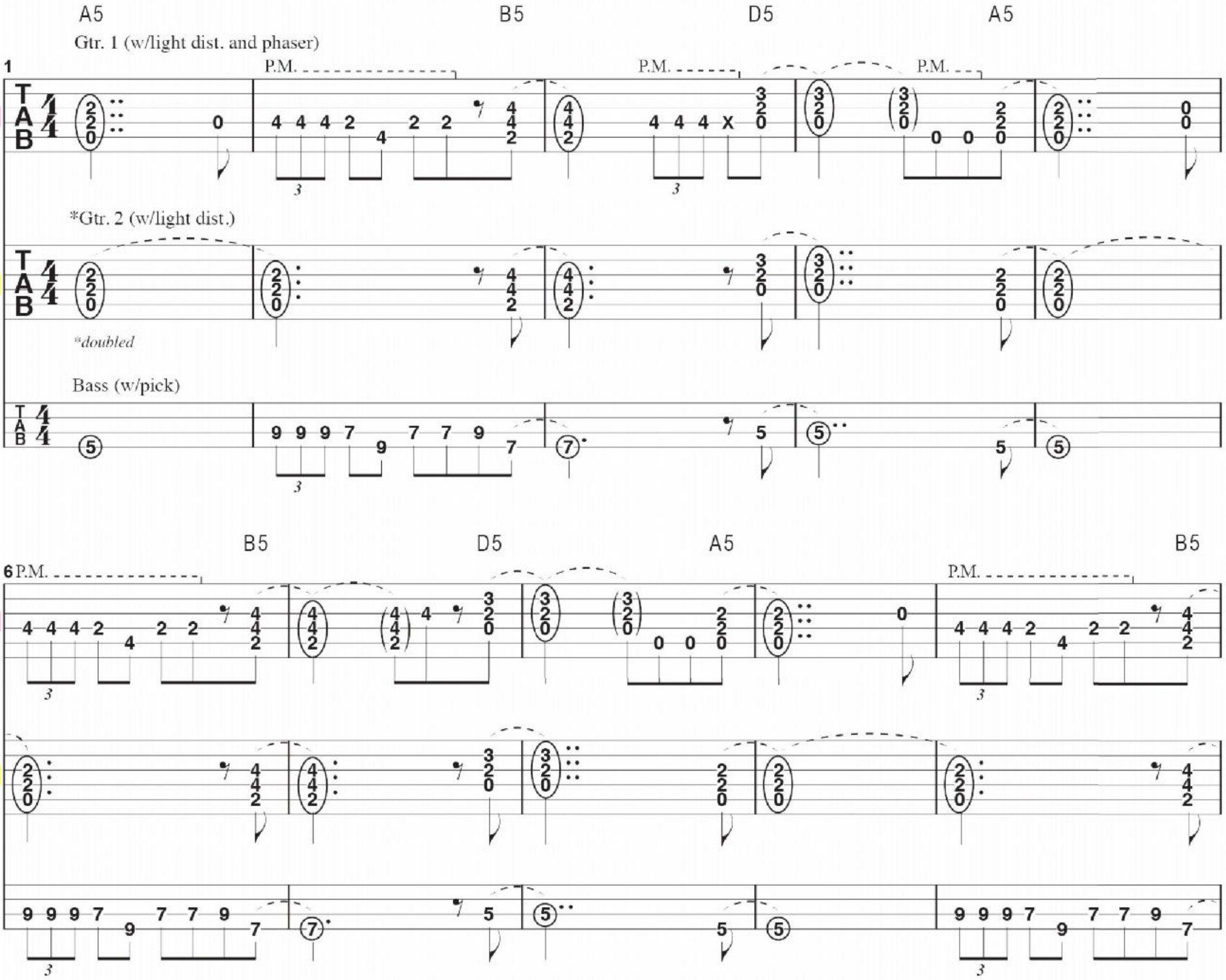
All guitars tune down one half step (low to high: E♭, A♭, D♭, G♭, B♭, E♭).
Bass tuning, low to high: E♭, A♭, D♭, G♭.
All music sounds in the key of A flat, one half step lower than written.



A **Intro** (0:00)

Moderately Fast Rock ♩ = 160 (♫ = ♩ ³♪)

2 111



"THE BOYS ARE BACK IN TOWN"
WORDS AND MUSIC BY PHILIP PARRIS LYNOTT.
COPYRIGHT © 1976 UNIVERSAL MUSIC PUBLISHING LTD. AND PIPPIN-THE-FRIENDLY-RANGER-MUSIC CO. LTD.
COPYRIGHT RENEWED. ALL RIGHTS FOR THE U.S.A. AND CANADA CONTROLLED AND ADMINISTERED BY UNIVERSAL - POLYGRAM INTERNATIONAL PUBLISHING, INC. ALL RIGHTS RESERVED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF HAL LEONARD LLC.

D5 A5 B5 D5

11

P.M.

B **Verses** (0:24, 1:18, 2:35)

1. Guess who just got back today
2. You know that chick that used to dance a lot
3. Friday night they'll be dressed to kill

Them wild-eyed boys that had been away
Every night she'd be on the floor shakin' what she got
Down at Dino's Bar and Grill

A5 C♯m D F♯7sus4 C♯m7

17 *play repeats simile*

play repeats simile

play repeats simile

Haven't changed hadn't much to say
Man when I tell you she was cool she was red hot
The drink will flow and blood will spill And if the boys

But man I still think them cats are crazy
I mean she was steamin'
wanna fight you better let 'em

F♯7sus4 Bm7 E9sus4 A5

Gtr. 3 plays Fill 2 on 2nd Verse
(see below bar 27)

21

18+

WHAT IS AVAXHOME?

AVAXHOME-

the biggest Internet portal, providing you various content: brand new books, trending movies, fresh magazines, hot games, recent software, latest music releases.

Unlimited satisfaction one low price
Cheap constant access to piping hot media
Protect your downloadings from Big brother
Safer, than torrent-trackers

18 years of seamless operation and our users' satisfaction

All languages
Brand new content
One site

AVXLIVE.ICU

AvaxHome - Your End Place

We have everything for all of your needs. Just open https://avxlive.icu

They were asking if you were around
And that time over at Johnny's place
That jukebox in the corner blastin' out my favorite songs

How you was where you could be found
Well this chick got up and she slapped Johnny's face
The nights are gettin' warmer it won't be long

C♯m7 D Dm7 C♯m7

Gtrs. 1 and 2 substitute Rhy. Fill 1 on 3rd Verse (see below)

25

*(F/D)

*overall harmony = Dm7

*Substitute smaller notes 2nd and 3rd times.

Fill 1 (1:16)

(E7sus4)

Gtr. 2

Fill 2 (1:29)

(E9sus4) (A5)

Gtr. 3

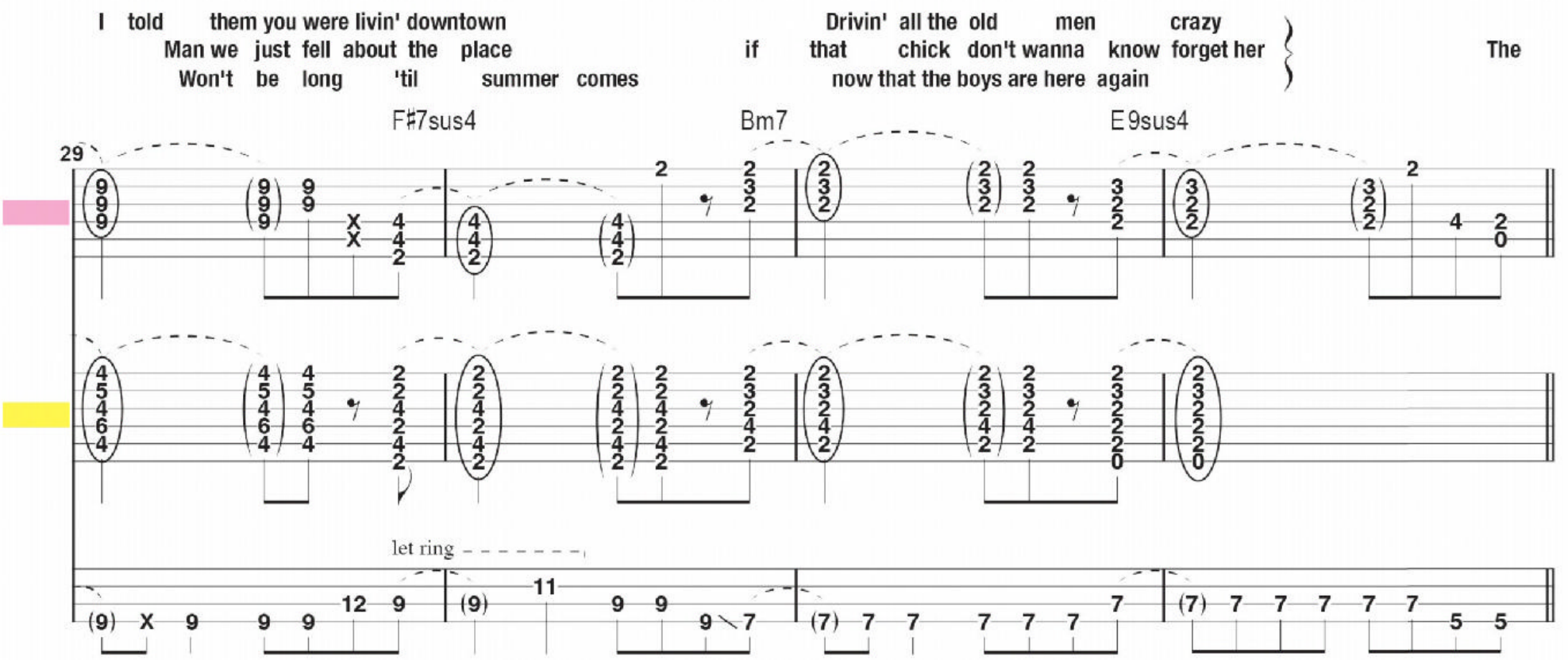
1/2

Rhy. Fill 1 (2:52)

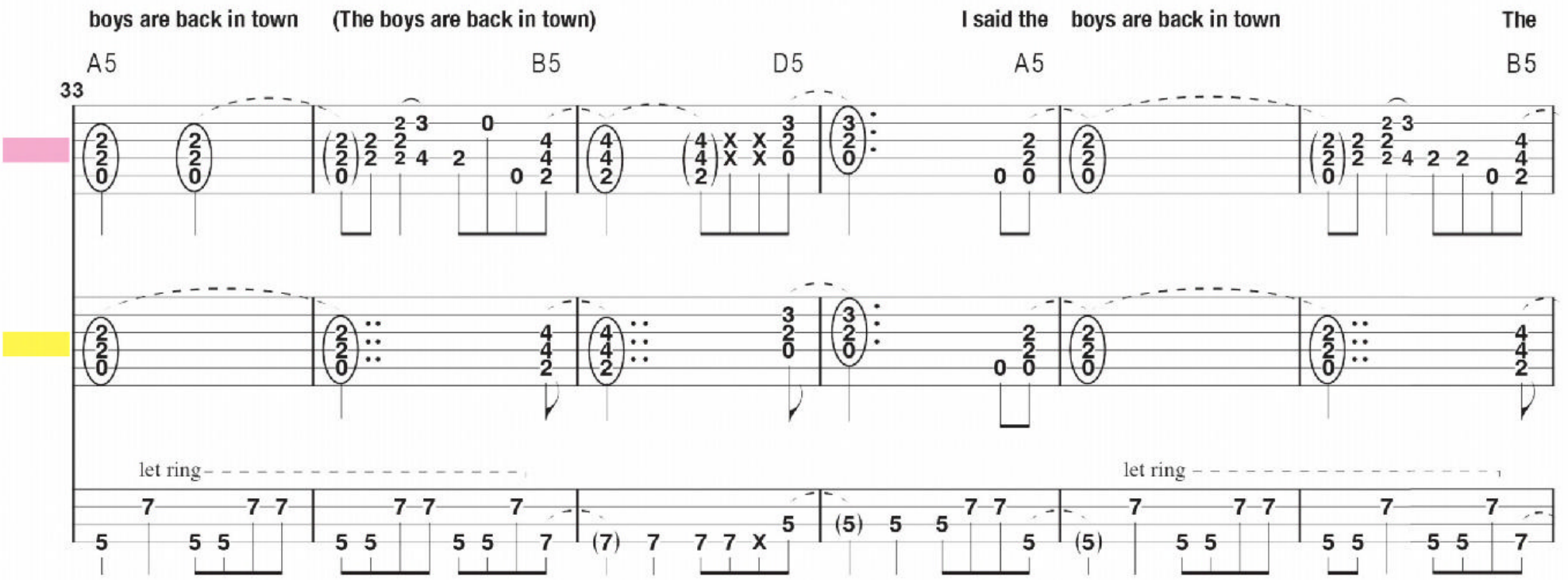
Dm7 C♯m7 F♯m7 Bm7 E9sus4

Gtr. 1

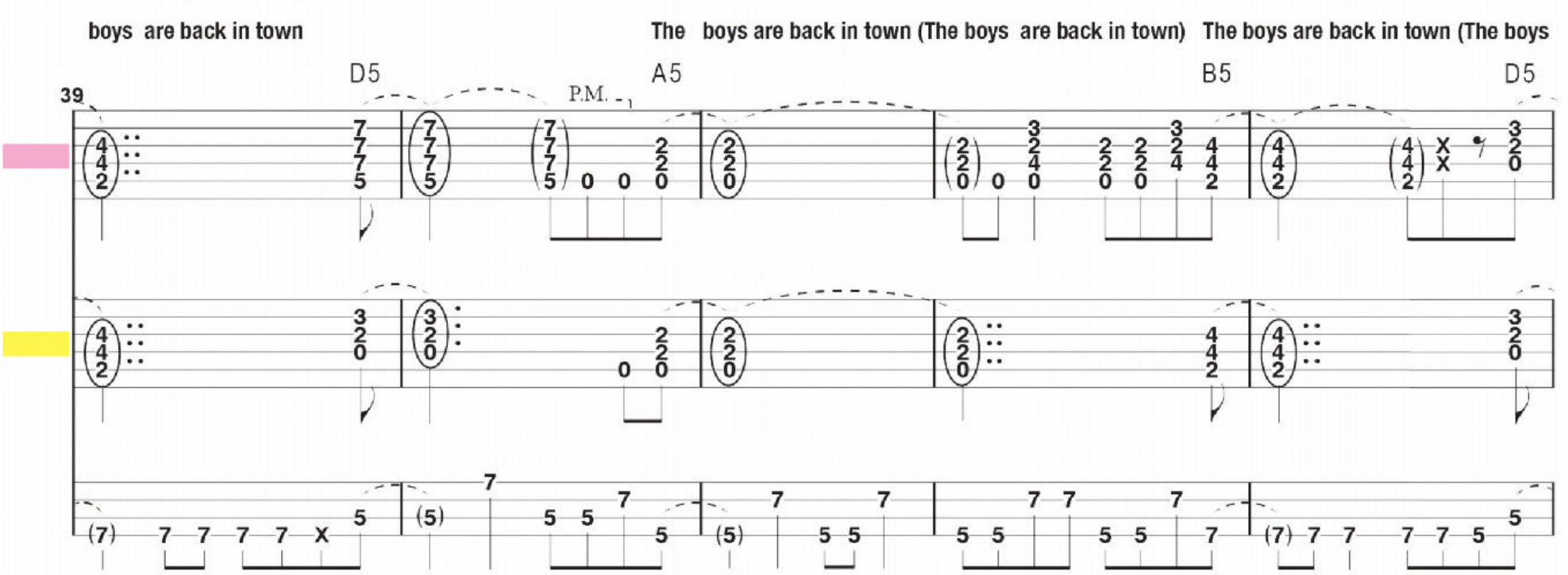
Gtr. 2



C **Chorus** (0:48, 1:42, 2:59)



3rd time skip ahead to [F] *(bar 70)*



D Instrumental Theme (1:06, 2:00)

are back in town)

Gtr. 1

44

N.C.(A)

(A/B)

Gtr. 3 (w/light dist. and phaser)

Gtr. 2

Bass

(Aadd9/C♯)

(E7sus4)

(A)

47

Gtr. 1

Gtr. 3

Bass

1. *Go back to* B *2nd Verse (bar 17)*

2.

(A/B)

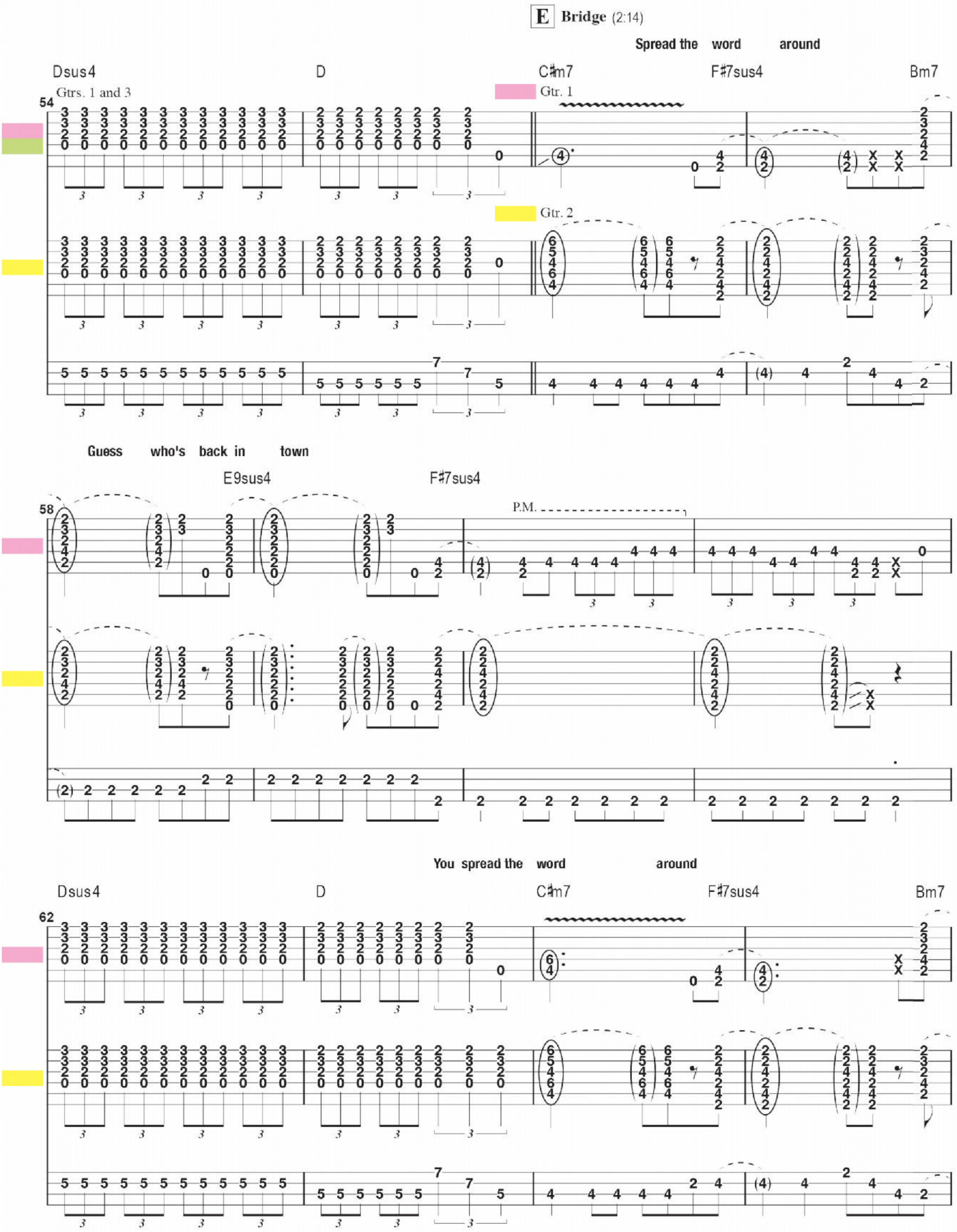
(Aadd9/C♯)

(E7sus4)

(E7sus4)

50

Gtr. 2 plays Fill 1 (see below bar 25)


E Bridge (2:14)
Spread the word around
Dsus4
D
C♯m7
F♯7sus4
Bm7
Gtrs. 1 and 3
Gtr. 1
Gtr. 2
54
Guess who's back in town
E9sus4
F♯7sus4
P.M.
58
You spread the word around
Dsus4
D
C♯m7
F♯7sus4
Bm7
62

Go back to B *3rd Verse (bar 17)*

E9sus4 E9sus4 F♯7sus4 A

66

P.M.

(2) 2 2 2 2 2 2 (2) 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4

F (3:10) *(quieter)*

The boys are back in town (The boys are back in town) (Spread the word around)

D5 A5 A6 A5 A6 A5 A6 B5 D5

70

P.M.

(5) 5 5 5 5 5 5 (5) 5 5 5 5 5 7 (7) 7 7 7 7 5

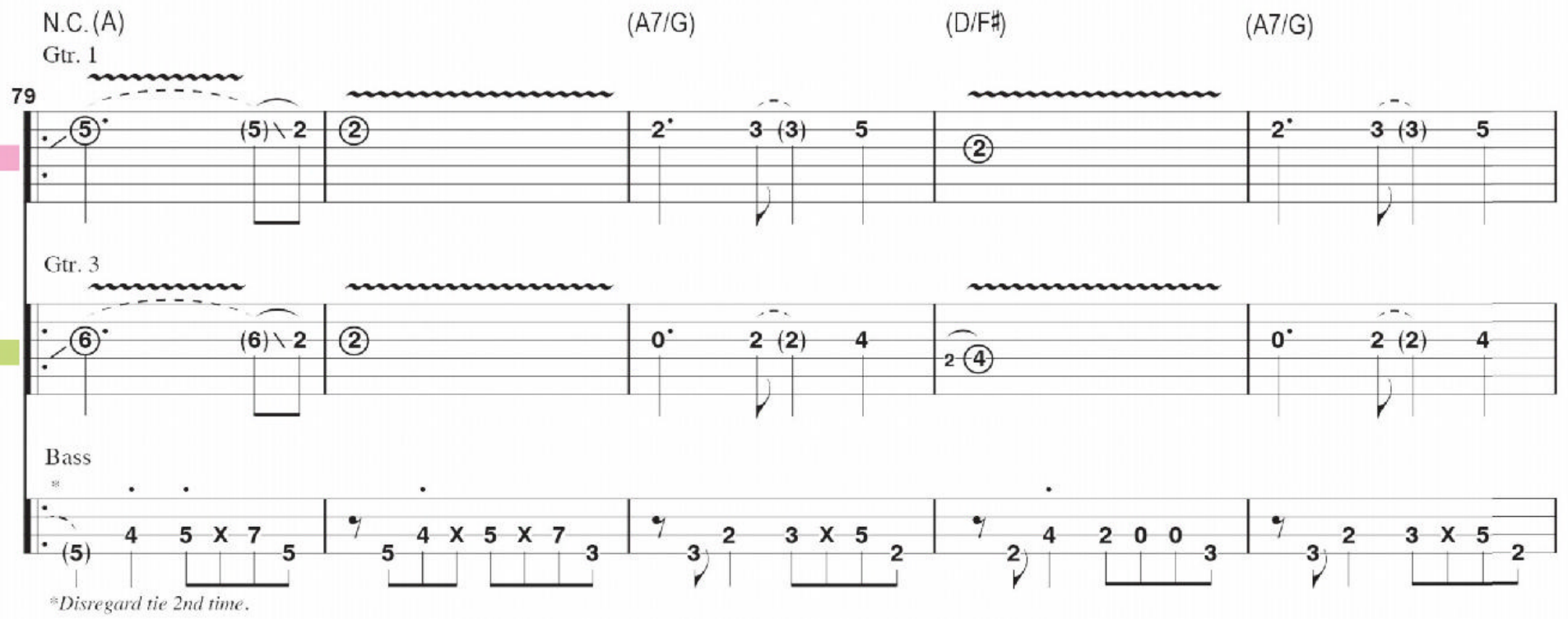
The boys are back in town (The boys are back in town) The boys are back (The boys are back)

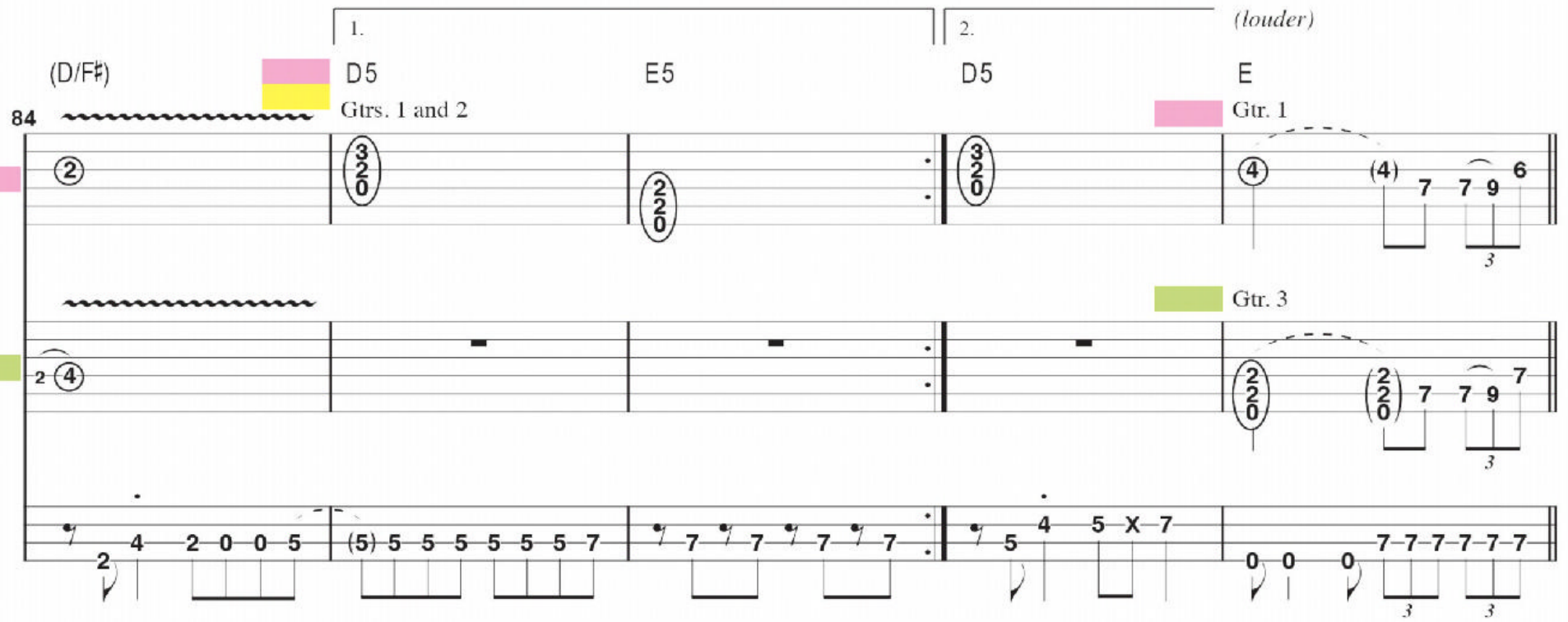
A5 A6 B5 D5

74

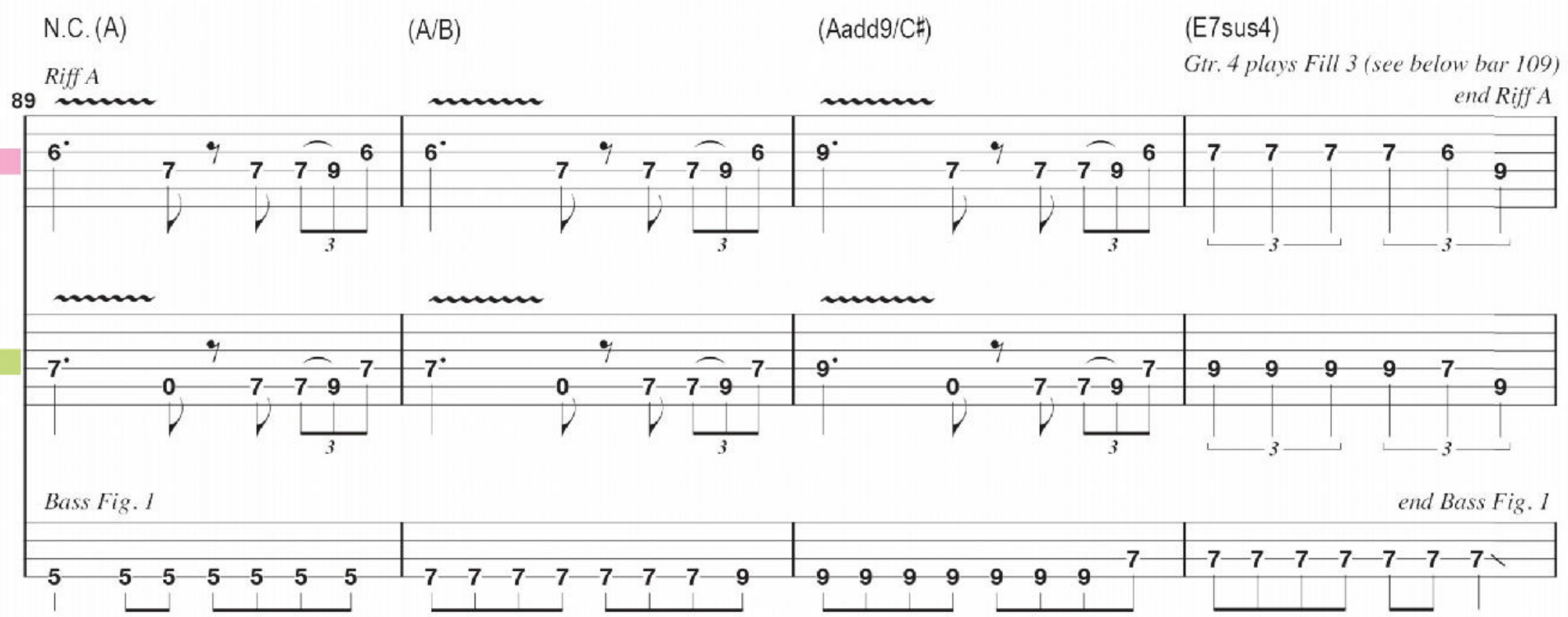
(5) 5 5 5 5 5 5 (5) 5 5 5 5 5 (5) 5 5 5 5 7 (7) 7 7 7 7 5 (5) (5) 5 5

G **Interlude** (3:23)





H **Outro** (3:46)



The boys are back in town

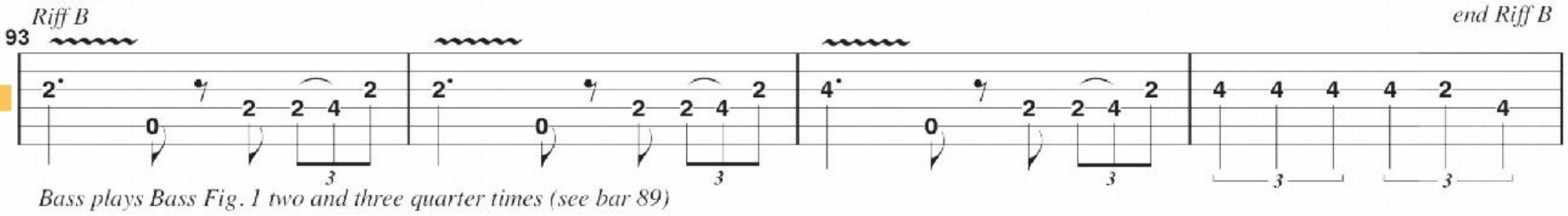
(A) (A/B) (Aadd9/C♯) (E7sus4)

Gtrs. 1 and 2 play Riff A until fade (see bar 89)

Gtr. 4 (w/dist.)

Riff B *end Riff B*

93



Bass plays Bass Fig. 1 two and three quarter times (see bar 89)

again Been hangin' down

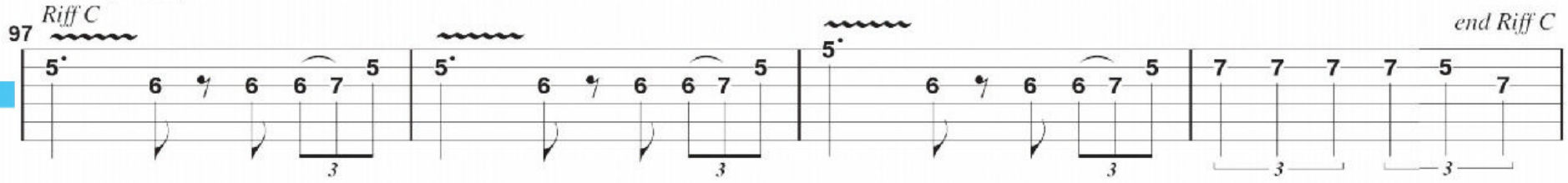
(A) (A/B) (Aadd9/C♯) (E7sus4)

Gtr. 4 plays Riff B until fade (see bar 93)

Gtr. 5 (w/dist.)

Riff C *end Riff C*

97



at Dino's

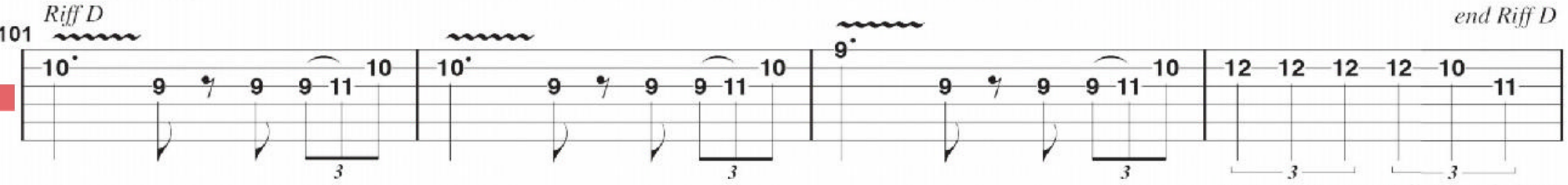
(A) (A/B) (Aadd9/C♯) (E7sus4)

Gtr. 5 plays Riff C until fade (see bar 97)

Gtr. 6 (w/dist.)

Riff D *end Riff D*

101



Bass plays Bass Fill 1 (see below)

The boys are back in town

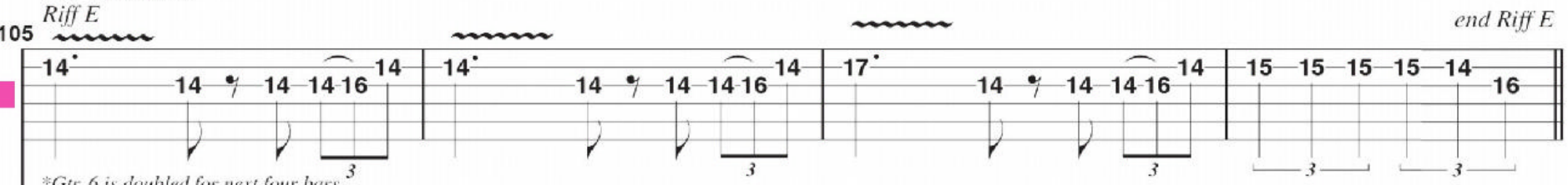
(A) (A/B) (Aadd9/C♯) (E7sus4)

**Gtr. 6 plays Riff D until fade (see bar 101)*

Gtr. 7 (w/dist.)

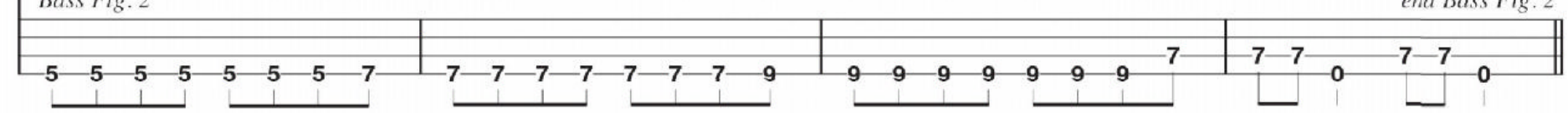
Riff E *end Riff E*

105



**Gtr. 6 is doubled for next four bars.*

Bass Fig. 2 *end Bass Fig. 2*



(1st time) again

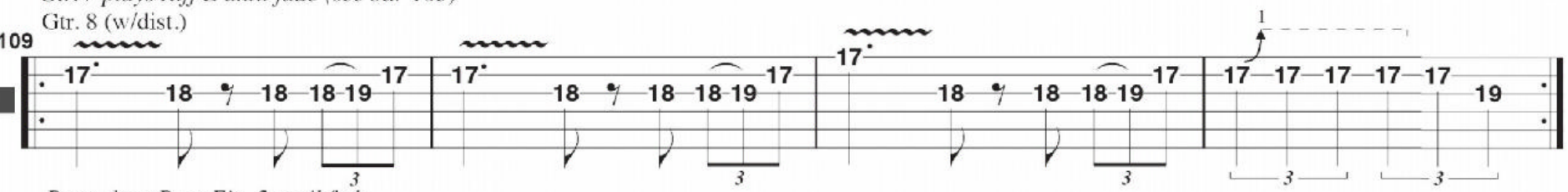
(A) (A/B) (Aadd9/C♯) (E7sus4)

(fade out 2nd time)

Gtr. 7 plays Riff E until fade (see bar 105)

Gtr. 8 (w/dist.)

109

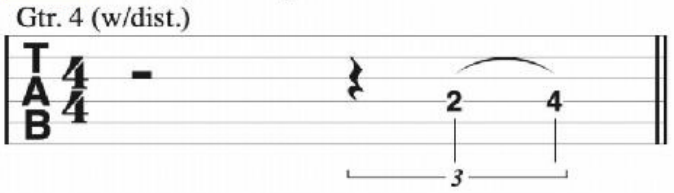


Bass plays Bass Fig. 2 until fade

Fill 3 (3:50)

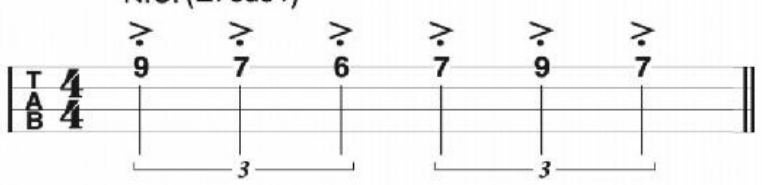
N.C. (E7sus4)

Gtr. 4 (w/dist.)



Bass Fill 1 (4:08)

N.C. (E7sus4)



Statement of Ownership

1. Statement required by 39 U.S.C. 3685 showing the ownership, management, and circulation of Guitar World.

2. Publication No.10456295.

3. Date of filing: March 11, 2022.

4. Issue frequency: monthly with a holiday issue in December.

5. Number of issues published annually: 13 issues.

6. Annual subscription price: $33.95.

7. Contact person: Mark Constance, 01225 732206. Location of known office of publication: 130 West 42nd Street, 7th Floor, NY NY 10036-7804.

8. Location of headquarters or general business offices of publisher is same as above.

9. The names and addresses of publisher, editor-in-chief, and managing editors are: Publisher: Stuart Williams, 130 West 42nd Street, 7th Floor, NY NY 10036-7804. Editor-in-chief: Damian Fanelli, 130 West 42nd Street, 7th Floor, NY NY 10036-7804.

10. The owner is: Future US INC (Future PLC), 130 West 42nd Street, 7th Floor, NY NY 10036-7804.

11. For tax purposes, the purpose, function, and nonprofit status of this organization have not changed during the preceding 12 months.

12. Publication title: Guitar World magazine.

13. Issue for circulation data below: 10/01/21.

14. Extent and nature of circulation.

Extent and Nature of Circulation:

FIRST COLUMN: Average no. of copies each issue during preceding 12 months
SECOND COLUMN: Single issue nearest to filing date

A. Total No. Copies Printed
59,430 56,841
B. Paid and/or Requested Circulation (By Mail and Outside the Mail)
1. Paid/Requested Outside-County mail subscriptions stated on Form 3541
27,851 25,266
2. Paid In-County subscriptions stated on Form 3541
0 0
3. Sales through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution
31,011 30,958
4. Other Classes mailed through the USPS
0 0
C. Total Paid and/or Requested Circulation:
58,862 56,224
D. Free Distribution by Mail
1. Outside-County as stated on Form 3541
565 614
2. In-County as stated on Form 3541
0 0
3. Other Classes mailed through the USPS
0 0
4. Free or Nominal Rate Distribution Outside the Mail
3 3
E. Total Free or Nominal Rate Distribution
568 617
F. Total Distribution
59,430 56,841
G. Copies not Distributed
0 0
H. Total
59,430 56,841
I. Percent Paid and/or Requested Circulation
99.04% 98.91%

15. I certify that the statements made by me above are correct and complete.
(Signed)Stuart Williams, Publisher

THERE'S ALWAYS SOMETHING FRESH AT THE

KEELEY CUSTOM SHOP

MESMER
ASTRAL DELAY
CUSTOM SHOP

ROTO SONIC
ROTARY SPEAKER SIM
CUSTOM SHOP

HYDRA
STEREO REVERB & TREM
CUSTOM SHOP

SUPER PHAT MOD
FULL RANGE DRIVE
CUSTOM SHOP

NEW KATANA CLEAN BOOST
OUTDOORSMAN
CUSTOM SHOP

HYDRA
ARIEL POSEN
ARTIST SERIES

SYNTH-1
NICK REINHART
ARTIST SERIES

CAVERNS DELAY + REVERB
BAD SNACKS
ARTIST SERIES

REALIZER REVERBERATOR
PEDAL PARTNERS
ARTIST SERIES

LOOMER WORKSTATION
SARAH LIPSTATE
ARTIST SERIES

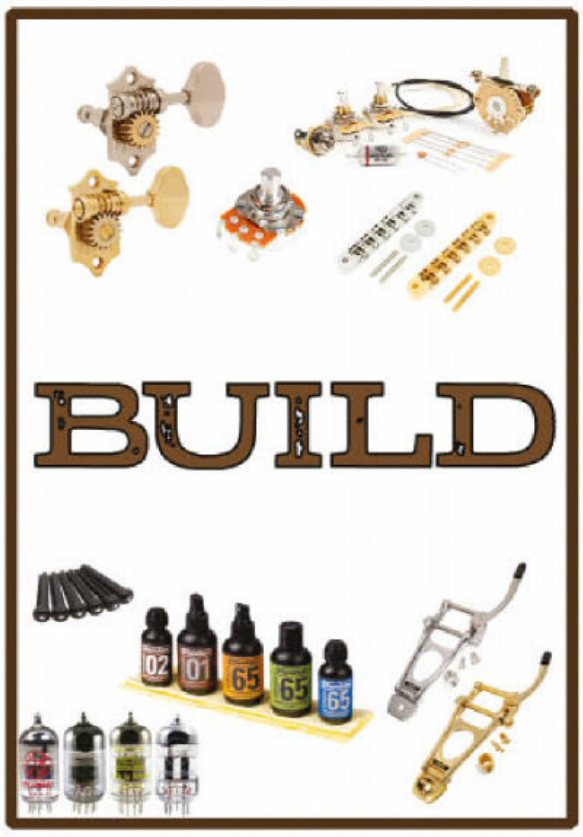
MONTEREY WORKSTATION
CELISSE HENDERSON
ARTIST SERIES

KEELEY PHASER
DANIEL DONATO
ARTIST SERIES

KEELEY LEARN MORE AT RKFX.COM

AmplifiedParts®

amplifiedparts.com



For more info on advertising in the Product Profile section, contact Jonathan Brudner at jonathan.brudner@futurenet.com or on +1 917-281-4721

The First Two Lessons Will Transform Your Playing Forever

Lesson 1

By learning 5 simple patterns and the chords that match up to them, you form the foundation for shattering the barriers that are holding you back. You'll start hearing notes and chords that you recognize from listening to your musical heroes. Your fingers and ears will work together like never before.

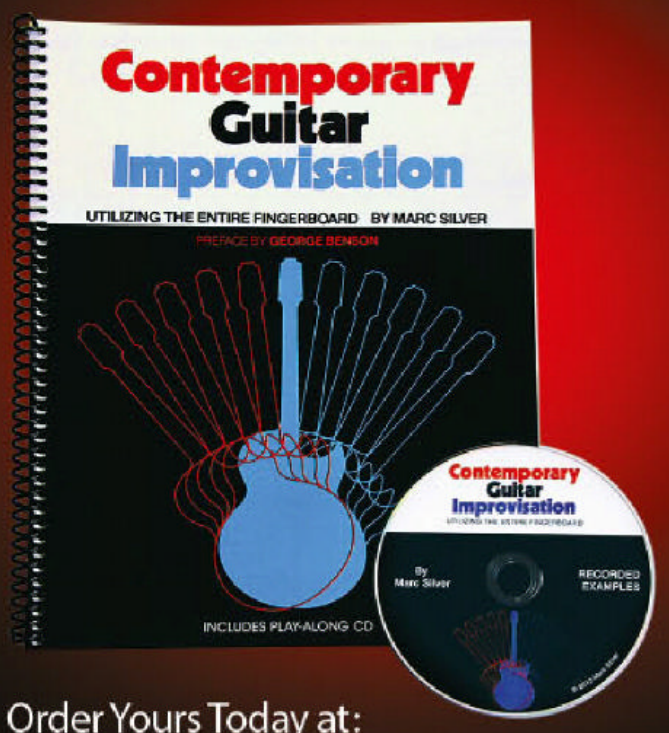
Lesson 2

By connecting the five patterns, the fingerboard suddenly becomes a familiar superhighway that takes you anywhere you want to go. You'll understand how and why these related patterns and chords work together so well across the entire fingerboard. *Lessons 3 through 8 will take you even further.*

Contemporary Guitar Improvisation will teach you:

- How to improvise across the entire fingerboard on any single chord
- How to improvise in one position over multiple chord changes and keys
- Chords with fingerings and voicings that you understand and can modify
- How to accurately (and creatively) interpret chord symbols
- How to substitute chords
- How to use pentatonic and blues scales over ANY types of chords
- How to apply the 5 patterns to sightreading
- How to analyze songs so you play the right patterns
- Chromatic connections
- Much more

You don't need any music-reading ability to get the full benefit of the book, and the included CD has over 50 helpful play-along examples to keep you on track as you progress.



Order Yours Today at:
MarcSilverGuitarImprov.com
$42.00 USD (includes shipping in the U.S and U.S. territories)

BY CHRIS GILL

ELECTRO-HARMONIX BIG MUFF PI

CATEGORY: DISTORTION/FUZZ PEDAL

THE INTRODUCTION OF the Electro-Harmonix Big Muff Pi in 1969 marked a significant turning point in the evolution of the fuzz pedal. Offering bigger, smoother sound and better note-to-note definition when playing chords than previous fuzz circuits with their characteristic "bees in a bottle" buzz and raspy treble, the Big Muff spearheaded the transition of fuzz toward modern distortion effects. Initial versions featured a circuit with silicon transistors, soft-clipping diodes and strategically placed capacitors to tame high harmonics that made most previous fuzz pedals sound so harsh. An ingenious tone control that combined high-pass and low-pass filters boosted bass frequencies and sculpted a distinctive scooped midrange EQ curve.

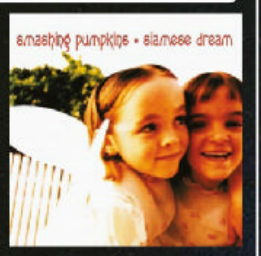
The Big Muff Pi has progressed through several variants over the years, many caused by part substitutions due to shortages and supply issues, although the circuits also underwent a few tweaks and modifications along the way. The earliest version, produced from 1969-72, is known as the "triangle" Big Muff, followed by the "ram's head" version introduced in 1973 (named for the cartoon illustration appearing on the top panel's lower right corner). In 1978 the circuit switched from silicon transistors to op-amp chips through 1984 when Electro-Harmonix temporarily ceased operations. In the 1990s the Big Muff returned under the Sovtek brand, produced in Russia under the supervision of founder Mike Matthews. U.S.-made Big Muffs returned when Matthews opened a new Electro-Harmonix factory in New York in 2000.

Even within each variant group, the sound of individual Big Muff pedals can vary widely, but the overall character of big-but-tight bass, scooped mids and smooth treble remains consistent throughout them all. The ram's head Big Muff is generally the most coveted iteration, thanks to David Gilmour's use of one for his soaring solos on Pink Floyd's *Animals* and *The Wall*, particularly "Comfortably Numb." Ernie Isley also used a ram's head Big Muff (along with a Maestro PS-1A Phase Shifter) on the 1973 funk-rock classic "That Lady," and J Mascis boosted the ram's head's reputation on numerous Dinosaur Jr. recordings.

Notable Big Muff users in the Nineties included Billy Corgan, who preferred the late-Seventies op-amp Big Muff, and Kurt Cobain, who recorded "Lithium" using what was believed to be a Sovtek Red Army Overdrive. David Gilmour also had a Sovtek "civil war" Big Muff in his rig at this time. In the 2000s, the Big Muff played a major role in Jack White's early White Stripes recordings (using an early 2000s NYC reissue) and several tracks by Dan Auerbach with the Black Keys (using a green Sovtek Big Muff).

Today, Electro-Harmonix produces more than a dozen different variants of the Big Muff Pi, including modern reissues of the triangle, ram's head, op amp and green Russian pedals in smaller enclosures as well as bass versions.

SUGGESTED SETTINGS



DAVID GILMOUR SOLO (RAM'S HEAD):

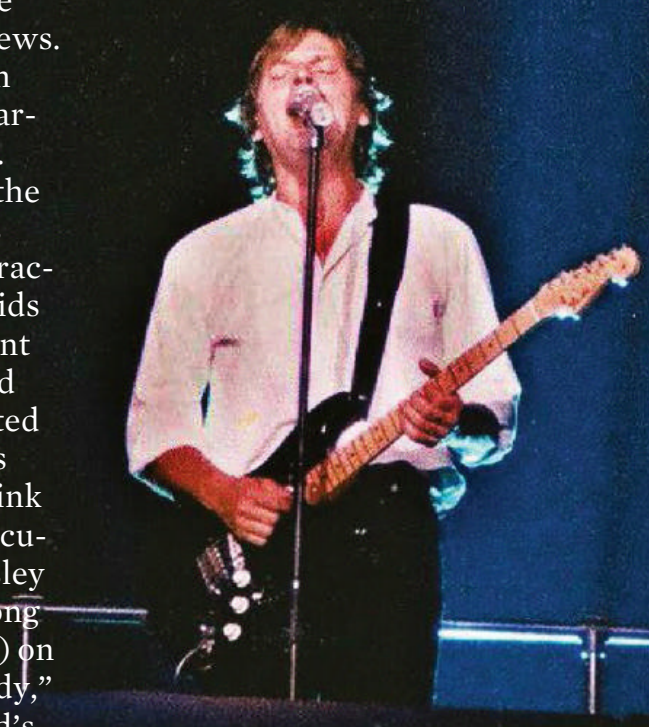
Volume: 6
Tone: 4
Sustain: 6

TIP: *Use single-coil pickups and either a slightly overdriven amp with full midrange or in combination with an overdrive pedal for smooth, singing sustain.*

BILLY CORGAN GRUNGE RHYTHM (OP-AMP):

Volume: 5
Tone: 6
Sustain: 10

TIP: *Humbuckers and high-output single-coil pickups work equally well into a relatively clean or lightly overdriven amp to accentuate the effect's grit and grind.*



Pink Floyd's David Gilmour performs "Comfortably Numb" atop the giant wall at Earl's Court arena, London, August 7, 1980

LEFT: PETE STILL/REDFERNS
ABOVE: FUTURE

JOE SATRIANI
THE ELEPHANTS OF MARS

THE BRAND NEW STUDIO ALBUM FROM THE WORLD'S
BEST SELLING INSTRUMENTAL ROCK GUITARIST

IT MOVES... IT SWINGS... IT ROCKS!

OUT NOW!

ONE OF THE MOST INTRIGUING AND INTERESTING ALBUMS OF SATRIANI'S CAREER

JOE SATRIANI ABOUT THE ALBUM: "I DO WANT TO SHOW PEOPLE THAT THE INSTRUMENTAL GUITAR ALBUM CAN CONTAIN FAR MORE COMPLEXITY OF CREATIVE ELEMENTS THAN I THINK PEOPLE ARE USING RIGHT NOW."

Available as CD Jewelcase, CD Digisleeve (Special Edition), 2 LP Vinyl, Ltd. 2 LP Orange Vinyl & Digital
www.satriani.com | www.ear-music.net | www.ear-music.shop | earmusicofficial | earmusicofficial

e·a·r MUSIC

Jackson®

JACKSONGUITARS.COM

BLASTED WITH SOUND

PRO SERIES SIGNATURE JEFF LOOMIS SOLOIST™ SL7

©2022 JCMI. Jackson® and Soloist™ are trademarks of Jackson/Charvel Manufacturing, Inc. All rights reserved.

9001

9000